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COLOR MIXTURE IN STAGE LIGHTING*

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IN this discussion I shall ask you to think of a dramatic production as an independent art form. As such an art form, any dramatic production which is ranked high will be an harmonious, unified and coherent whole, which reveals the significance and meaning of the play. From this point of view, we may think of a dramatic production as a synthesis of a number of diverse elements, speech, action, line and mass, rhythm, music, light and color, which appeal directly to the individuals who comprise the audience, through the auditory, kinæsthetic, and visual senses. If we were to carry on this analysis, we should find an interesting approach to the study of problems of stagecraft, and to the study of the appeal of productions in the contemporary theatre. We have talked about "painting" stage pictures and have aimed to approximate in beauty the work of the artist who paints with oils or with water color. Our inspiration should come, rather, from a knowledge of the fact that the media employed in stage lighting and stage coloring offer physical possibilities in contrasts in brightness and in purity of hues which far excel the physical possibilities of the painter's media. The whitest pigment is only about thirty times brighter than the blackest pigment. With these the painter must put upon his canvas a sky which is many thousand times brighter than the landscape's deepest shadow. Furthermore, the painter's

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medium is static whereas stage lighting is mobile, a fact which gives to the stage artist greater possibilities of effective æsthetic appeal. In skillful hands, light and color can be made to add æsthetic values to a dramatic production which are quite unrealized, and what is more, are unrealizable, in the script or book of the play itself.

The painter uses pigments only, but the director or the stage artist uses pigments, dyes and lights in combination. Pigments are used in the painting of canvas flats, in stains on furniture and properties; dyes are used in the fabrics of costumes and draperies; and the illuminant is sometimes monochromatic but more frequently is of a complex spectral character. This makes the director's problem difficult.

Until recent years, the lack of accurate scientific data has made progress in stage lighting comparatively slow. The "cut and dry" methods of discovering color combinations for the stage has often resulted in very attractive effects, but it has quite as frequently resulted in failure. Progress has been further handicapped by the fact that the artist whose experience has been only with pigments has sometimes assumed that his principles of color mixture are fundamentally in disagreement with those presented by the physicist. And, to date, the majority of directors in both amateur and professional work have not recognized the fact that all of the color phenomena of the stage find explanation in one fundamental theory of light and color. There is no conflict between the two methods, a fact which it is well for the stage artist to remember, because he finds both methods entering into the production of stage effects.

It is to the researches and publications of Luckiesh that we are chiefly indebted for the presentation of the scientifically established facts which are the basis of color mixture in stage lighting. It is the purpose of this paper to call attention of stage directors to these facts and to the body of scientific materials which afford opportunity for further interesting studies. In view of the inaccurate and unintelligible statements of contemporary theatre critics and the positively wrong statements which have appeared recently in handbooks published for amateurs, a statement of this type finds ample justification.

The appearance of colored flats, drapes, costumes, properties, and players' make-up on the stage is dependent largely upon the

spectral character of the light which is thrown upon them. The color of these objects is not inherent in the objects themselves. They become visible and appear to be of a particular hue only because certain light waves are reflected from them to the eye. A red fabric appears red because it reflects only red light. If red rays are not present in the light under which the fabric is seen it will appear black. If blue rays are not present in the light under which blue fabric is seen it will appear black.

The common method of producing light for stage purposes is by means of gas filled incandescent lamps. The current flowing through these lamps is regulated by dimmers so that it is posible to reduce the light in the lamp to a dull red glow or to increase the current until the light appears almost white. At the outset it is well to know that the spectral character of the stage light from such lamps changes with each move of the dimmer contacts. When the current passing through the lamp is cut down by means of the dimmer so that the filament appears dull red, the spectroscopic analysis of the rays shows that deep red rays (those of long wave lengths) are the only visible rays present in appreciable amounts. As the current is increased the appearance of the lamp passes from red, to orange, then to yellow and so on. If the filament were sufficiently refractory to withstand the higher temperatures, it would eventually appear white. This bringing up of the stage lamps which are under dimmer control increases the efficiency of the illumination and what is also important, it increases also the relative amount of energy in the rays of shorter wave lengths. In short, the spectral character of ordinary stage illumination and consequently the appearance of colors which are seen under it changes with the operation of the dimmer handles.

Color produced by stage equipment is produced by processes known as selective reflection, or selective transmission; and selective absorption. Pigments and dyes do not have the property of reflecting all light rays which fall upon them, and therefore they are said to be selective in their reflection. When white light falls upon red pigment only the red rays are reflected while the remaining visible rays are absorbed. By this process of selective reflection and absorption, the colors of pigments and dyes are produced. The same remarks apply to the production of color by transmission through such commonly used color filters as the gelatine mediums.

Colors produced in this way are not as pure as colors of the spectrum.

The process of mixing colors for scene painting and for stage lighting purposes is explained by the physicist by the subtraction and by the addition of light rays. To facilitate explanation there are said to be two methods of mixing colors, known as the subtractive method and as the additive method. Jacobs calls the two methods the "Pigmentary" and the "Spectrum" methods.[1] The stage electrician operating lamps with bulbs or with gelatine mediums colored by red, green and blue (violet) dyes, can best demonstrate the principles of the additive or spectrum method. Luckiesh prefers to term the additive primaries red, green and blue. He says, "Some prefer to use the term 'violet' instead of 'blue'. Blue, however, appears satisfactory and is safer term than violet besause there are a great many who apply the term 'violet' to 'purples'."[2] Provided the dyes used on the bulbs and in the gelatine mediums approximate spectral purity and are monochromatic, the mixture of rays from the three colored lamps will produce white. Red light added to green light will produce yellow. Red light added to blue light will produce purple. Blue light added to green light produces blue-green. If dimmers are used to control each of the lamps, any color can be matched by proper mixture of these additive, spectrum or "stage lighting" primary colors. Tints can be secured by mixing white light. Some experiments have been conducted aimed to secure all colored effects for the stage by mixing light according to these principles. This synthetic method of stage lighting has not become generally common because synthetic lighting units which are at once flexible and of convenient size have not been easily procurable. And stage electricians who are sufficiently skilled in mixing colors for dramatic effects are rare. Stuart Walker has used the synthetic method to secure many of the lighting effects in his productions of Dunsany's "Gods of the Mountain" and of "The Book of Job."

Those who have experimented with the use of colored lights on a draped stage will probably recall effects which were confusing and seemingly inexplicable. The stage electrician by mixing red and green lights produces yellow. When he adds blue to this the

[1] Michel Jacobs, *The Art of Colour*, p. 10.
[2] Luckiesh, *Color and its Application*, Ch. III.

result is white light. Yet the scene painter who mixes yellow pigment with blue pigment produces green pigment. The explanation lies in the fact that a process of subtracting colored rays from white light is involved in the scene painter's mixture of pigments. This "subtractive," "pigmentary," or "scene painter's" method of mixing colors is the one with which most of us are familiar. It has been discussed by many workers in water color, dyes, and oils. The "subtractive" primaries are ordinarily termed red, yellow and blue. An exacting physicist would insist that they be described as purple, yellow and blue-green. The physicist explains that a canvas flat appears red because the pigment used in painting it absorbs all visible rays except red and reflects the red rays. It subtracts red rays from white light and reflects them to the eye. The residual colored light is absorbed. The integral color of the residual light absorbed is the complementary to the color of the light reflected, if the light in the beginning were the white light of noon sunlight. Of course the absorbed colored light has disappeared. Luckiesh explains the principle of the subtractive method by taking first a yellow pigment on a white surface. "The light passes through the colored film and is reflected back through it by the white surface. As the light passes through the yellow pigment, it is robbed of the violet and blue rays, therefore the light which reaches the eye is white minus violet and blue rays, and produces a sensation of yellow." When yellow and blue pigments are mixed, blue rays are absorbed by the yellow. "The yellow flake does not transmit blue rays, therefore green rays are the only remaining rays that will be transmitted. These will be reflected by the white surface, and will pass again through the blue-green and yellow pigments, undergoing further changes tending to purify them, so that only green rays reach the eye." The mixture of yellow and purple pigments which produce red is explained by the fact that "the blue of the purple is subtracted by the yellow and as purple consists of red and blue rays only, the red rays remain to be reflected to the eye." The mixture of blue-green and purple pigments which produces blue is explained by the fact that "the blue-green does not transmit red light." The red is therefore subtracted from the purple and blue only remains to be reflected to the eye. Furthermore it will be observed that a mixture of the three pigment primaries, purple, yellow and blue-green results in black, whereas the mixture of the

three additive or "stage lighting" primaries, red, green and blue (violet), produced white.

The relationship between the two methods is indicated by the fact that the combination of two of the additive or spectrum primaries produces the subtractive or pigmentary primaries and vice versa. The explanations of color mixture in terms of the addition and the subtraction of light rays, thus become but two methods of approaching an understanding of the whole light and color phenomena. The artist-director who would work intelligently with his media must understand this relationship for it is through his efforts that the work of scene painters, electricians, and costumers are brought into an harmonious result.

Other factors which enter into the determination of color effects in stage lighting are explained by a study of the pigments, dyes and filters commercially procurable for stage use. They are not obtainable in pure spectral hues and consequently give rise to interesting phenomena; the discussion of which requires separate treatment. Suffice it here to say, there is need for more careful application of the facts about color mixture to stage lighting and scenic design. Any one who has worked backstage with the average stage electrician in either professional or amateur productions knows that stage lighting is frequently crude; its effects often accidental; and as a rule they are obtained by trial and error method. The director who would produce by a logically planned course of procedure the effect which is created in the imagination must have a knowledge of the principles and methods of controlling light and of mixing colors of pigments, dyes and illuminants. He must learn to think of color in an abnormal way. He must have two mental color scales available so that while the scenery is being painted, or fabrics are being dyed, or lighting plans are being developed in the shop or studio, the mental imagery will picture the scenery and fabrics in terms of the stage light to be used. The development of ability for judgment of color mixtures for stage purposes should find a place in courses in stagecraft.

BIBLIOGRAPHICAL NOTE

The latest researches in color are presented in the publications of M. Luckiesh, Director of the Laboratory of Applied Science, National Lamp Works of the General Electric Company. With the

facts presented in these treatises, the material written by artists, theatre critics, and amateur and professional stage directors must be compared and evaluated. The books by this author which should be available to students of stagecraft are the following: (1) *Color and Its Applications,* published by D. Van Nostrand, 8 Warren Street, New York City, 1921; (2) *Light and Color in Advertising and Merchandising,* published by Van Nostrand in 1923; (3) *The Lighting Art, Its Practice and Possibilities,* published by McGraw Hill Book Company, New York, 1917; (4) *The Language of Color,* Dodd Mead and Company, New York, 1918. Students will also be interested in his books *Visual Illusions* and *Light and Shade,* because of their information which is applicable to other phases of stage lighting. In 1915 the *Electrical World* published a series of articles by Bassett Jones on "Mobile Color and Stage Lighting" which is valuable reading because of its discussion of principles involved in the selection of pigments, dyes and color filters. (cf. *Electrical World,* Vol. 66, 1915; pp. 245-249; 294-297; 346-349; 407-409; 454-456.) Among the interesting books by artists, teachers of art, and industrial workers are (1) Walter Sargent's *The Enjoyment and Use of Color,* published by Scribner's in 1923; (2) James Ward's *Colour Harmony and Contrast,* published by Chapman and Hall, in London, 1912; (3) the classic by M. E. Chevreul, originally published in Paris in 1838, and translated and published by G. Bell and Sons in London in 1912, entitled *The Principles of Harmony and Contrast of Colours;* (4) Emily Noyes Vanderpoel's *Color Problems,* Longmans Green and Co., New York, 1903; (5) *Modern Color* by C. G. Gordon and S. C. Pepper published by the Harvard University Press, 1923; (6) Michel Jacobs, *The Art of Color,* Doubleday, Page & Co., 1923.

The student of stage coloring will also find some interesting points of view presented in standard works on æsthetics. The material written in the handbooks published for the use of amateur directors is for the most part unreliable and of very little value. The chapters in the well known handbooks of Stratton, Clark, Taylor and Mitchell are wholly inadequate. The statement by C. M. Wise in a book *Dramatics for School and Community,* published by Stewart Kidd that "no rules for the results of the use of different colors can be laid down" is positively wrong and the statements regarding the symbolical use of color are in most instances only

amusing. Even contemporary critics like Moderwell, author of *The Theatre of Today* and Kenneth Macgowan, author of *The Theatre of Tomorrow* and co-author with Robert E. Jones of *Continental Stagecraft* discuss color in chapters which are so filled with figures of speech and far fetched comparisons that the student of stage coloring finds little practical information. In the revaluation of much of the handbook material, and in the application of demonstrated facts about color mixture to stage lighting lies an opportunity for the teacher of stagecraft to make a genuine contribution in the preparation of directors for the professional as well as for the amateur and community theatre.

SPEECH TRAINING THROUGH ACTING, READING, AND DECLAMATION*

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AFTER the many definitions that have been given for the word "speech" and the numerous controversies that have occurred over the proper name for a department that teaches all kinds of oral expression and some kinds of silent expression, I am greatly in doubt as to how I shall define "speech training" so as to meet the approval of my colleagues at least while I am discussing the subject that has been assigned to me.

Perhaps the best thing for me to do is to offer an arbitrary definition which will make clear what I at least mean, when I speak of speech training, leaving to my hearers the task of translating into their own pet phrases the terms that I use. In using the term "speech training," I shall not confine myself to voice mechanics or to the kind of training required for professional ends—the platform or the stage. I shall consider it, rather, in a much broader sense as the comprehensive training necessary for daily efficiency in living—a training that will prepare English instructors to teach their subject with more intelligence and feeling; that will aid the teacher of mathematics in making his explanation of problems

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clear and interesting; that will prepare preachers to save souls with earnest conversation rather than with oratorical display; that will make salesmen efficient without being overbearing; that will make doctors and lawyers, life givers and law givers instead of wordless dissecting machines and political spellbinders. In short, my subject is to deal with the kinds of practice in various forms of public and private speech that will train men and women to say what they want to say, when they want to say it without embarrassment to themselves or discomfort to their hearers.

The order in which three phases of speech practice are mentioned in the title is the order in which I believe public practice should be offered the student, and this discussion will center around the theory that the most practical training—the training that brings the most far-reaching results—is accomplished by taking up acting as the first form of public practice and proceeding through the different forms of public *reading*, or interpretation, to original, or extemporaneous speech. I shall show that *declamation* as a form of speech practice is on the whole unsatisfactory, its value being in the interpretation of masterpieces of speech composition rather than in actual speech practice.

Nothing will be said in this paper pertaining to the mechanics of speech or methods in voice placement, tone appreciation and inflection study. It is to be strictly a discussion of the *kinds* of public practice and the order in which they may best be offered the student.

For years it has been customary for the teacher to require a beginning student to learn paragraphs of standard orations to be delivered before the class or in various school contests with given gestures and vocal inflections. Then after the student had acquired some of the style of Patrick Henry or Webster or Wendell Phillips he was expected to learn several poems of Browning or Tennyson with greater emphasis placed on beautiful gestures and soulful facial expressions and deep voice modulations. Later, if he showed "temperament" or exceptional talent for elocution, he was encouraged to take part in a play. The average student, however, scoffed at public reading, and since being only average he was not urged to be in plays, he would turn his attention toward writing and delivering original speeches and orations which the teacher judged excellent training as a foundation for a course in extempore

speech. That it was *not* excellent training but on the contrary was actually detrimental to development in extempore speech is what I shall try to show. I think most of us will admit that good extempore and impromptu speaking is really the goal toward which all our speech training aims. I shall further show in this paper that in approaching the goal the logical order of public practice begins with acting and proceeds through public reading and story-telling to extempore speech. I shall also present a limited but still logical plan for those colleges and schools which are unable to include acting among their regular courses, and I shall point out several illogical plans and show their particular weaknesses.

Assuming that the necessary class room reading has been taught in the grades; that physical culture and gymnastics, and a course in oral interpretation of the printed page has been taught in the High School, I maintain that for his first *public* practice the student should be cast in a small one-act play where acting with others under good direction he can best rid himself of selfconsciousness and at the same time have a free natural use of his body as he deports himself before the eyes of his fellows. From acting he may gradually be led through the forms of the art that require more and more independence on the part of the speaker until he reaches the stage of free, spontaneous, public speech. This progression gives also a logical sequence to the development of gesture as a helpful accompaniment to vocal expression.

It is well known by every teacher of speech that embarrassment, or self-consciousness, is the greatest obstacle for the average student to overcome. Occasionally, it is true, a student appears who is over-confident and he usually gives trouble because he thinks he knows more than the teacher, but in the majority of cases our problem is to begin public practice where self-consciousness is reduced to the minimum. Obviously that which is nearest to ordinary conversation and ordinary physical expression, at the same time affording regular audience conditions, is *acting* in the play. The fact that the beginner shares the attention of his audience with his fellow players, and that he is not required to look at the audience or speak to them as an audience, does away with that first terror which almost always seizes the declaimer or reciter the first time he appears on the platform. During the rehearsal of a play the beginner is taught poise, carriage and gesture for a purpose that

is immediately understood. Under acting conditions much of gesture and facial expression will develop without instigation from the teacher. (You notice I say "teacher" not "coach." I believe in *teaching acting* not *coaching a play.* If there is one term in our profession I hate it is the term "coach.") Here the student is inspired to do things because with others he can see the need of doing them *and* all this time he is getting accustomed to an audience without being obliged to feel that every eye is constantly upon him. Here he is surrounded by the scene, actual properties, furniture, etc., and must give his attention to details of action with the properties. He does not look at the audience, in fact he is told to ignore it utterly. He is to talk and act as if ignorant of the existence of an audience and thus half the cause for fear is taken away, for looking at an audience and being always obliged to face it are two most disconcerting factors in appearing before the public. The actor may at times turn his back completely on the audience and while others are occupying the attention he rests assured that he is not being criticised. Gradually all nervousness wears away and he does not mind being alone on the stage in a soliloquy. In the play he is made to observe closely the right and the wrong way of doing things. All this training cannot fail to affect his bearing favorably so that when he begins to appear alone before audiences and the attention is centered at all times upon him, he will have confidence in himself. If the steps are to be taken carefully with regard to the gradual culture of the student in audience conditions, he will next be given a soliloquy with a regular scene and full properties. Then he will step from the realm of the actor to the realm of the public reader where he will use no properties and will have no surrounding scene other than those he creates in the imagination of his audience. Here he begins to develop the art of suggestion and his motor imagery accustomed to the use of real properties in acting will have no difficulty in making his pantomime create imaginary properties. Not yet does he address himself directly to his audience but the technique of personating makes it necessary for him to keep his audience in mind every instant in order that he may know his action is creating the proper imagery. In successive order come the personated monologue, the eccentric address, the character series, the character narrative, the reading narrative, the descriptive reading, and the lyric reading, each of which in turn

gives more and more suggestion, more opportunity for direct address, and keener study of the responsiveness of an audience.

So far the student has had no practice in original composition; his words phrases and sentences have been created for him and he has had the necessity of committing to memory and making his own the words of another author. This has been a help to him in two ways: first, in verbal memory training, and second, in relief from the vexation of composing while learning to act and speak without self-consciousness.

The next step is the little "terrace" as it were, between the plain of public reading and that of extempore speech. It adds one element of composition, retains the dramatic nature of public reading and plunges for the first time into continuous direct address. It is known as the art of story-telling and is to my mind the ideal pre-requisite to extempore public speaking. Here the student begins for the first time to study minutely audience conditions and he learns to respond to the age, mood, and intelligence of his audience. Here too, although the story itself is the thought of another author, he begins his extemporaneous practice when he tells the story in his own words, memorizing only the sequence of ideas. When a story is committed and given in the exact words of the author it becomes an interpretative reading and should be given formally as such. Told as a story, the piece of literature becomes flexible and is presented with the personality of the speaker wholly dominating its delivery.

It is not necessary for me to explain here the difference between extempore and impromptu speaking. You all know the difference and have been teaching both. It is my purpose merely to give my reasons for the order in which I think these two types of direct address should be taken up. I have visited classes in beginning public address in which the student was given a theme and asked to speak for five minutes on the subject. The result was neither extempore nor impromptu speech—it was spontaneous combustion. At another class the teacher asked for a list of four or five subjects from each student—subjects upon which the student could talk intelligently. Then the instructor chose one of the four subjects and the student was expected immediately to give a five minute talk. That method I think is the correct way to teach impromptu speaking, *but* I do not believe it should be used at the beginning of a student's

practice in direct address. True, it is most like conversation, but the student of *public* conversation will feel more at ease if he has thought out a definite plan, or outline of what he is going to say. After he has had a semester or two of practice in extempore speech, the impromptu form may be taken up with very good results, but above all things the beginning student of public speech should be impressed with the need for thorough preparation. To begin with impromptu speech is apt to give the student a haphazard idea of preparation. In fact he is inclined to think, if he has been fairly successful in the classroom, that he can make a speech anytime without preparation, and frequently he gets into the pernicious habit of saying whatever comes into his head whether it is on the subject or not, so long as he "keeps up the flow of speech." The worst of it is that that kind of oratory seems to find a warm response in about two-thirds of an average audience. To begin direct address with outline preparation, however, gives the student at the very outset a wholesome respect for preparation which is essential to real speech making. The impromptu form should be developed as a resourse for cases where preparation is impossible but not as a regular form of speech making.

If the course of practice can begin with acting and continue through personation and interpretive reading, the student will get excellent training in thorough preparation so that when he comes to story-telling and learns to outline his story, subsequently telling it in his own words, he will be as faithful to his preparation in that as he had to be in his acting and public reading. Then when he comes to the extempore speech, when both subject matter and outline must be original with the speaker, his previous habit of preparation will serve him well.

And this brings me to a discussion of the bad beginnings for speech training among which first and foremost is the declamation. I am here to testify that once a student forms a habit of delivering the orations of Lincoln, Phillips, Grattan or Webster from memory it is a well nigh hopeless task for a teacher to get him to present a good extempore speech. It is so easy for him to become a slave to memorized speech that he will prefer to memorize his own speeches rather than to depend upon an outline and his facility to find the right words. We see evidence of this cropping out every time we prepare our debating teams for the league debates. At last two or

three members will try to put one over on us by committing word for word their direct argument and even some of the rebuttal speeches, and I protest that is not the kind of speech training we are trying to give through debating.

Declamation is bad for it starts the student in direct address with another's thought and composition before he has become used to an audience or various audience conditions. The tendency of every declaimer is away from the conversation element. He may overcome that tendency but the chances are he will not, for he instinctively tries to assume the old oratorical manner that he has been told was very effectitve in Webster and the old masters. Instead of being himself in direct address he is bound by the traditions of the speech and gives himself not true practice in direct address but practice in false interpretation of literature in the guise of direct address. If the declaimer is given gestures at all they are usually such as the instructor thinks will be effective or worse still "what have been effective" in other speakers delivering the same address. The declamation, because it is another's thought in direct address and because it must be given word for word, does not offer the opportunity for spontaneity either in thought or in the vocal and physical expression of it. While indeed the Play is another's thought and must be learned word for word, it is natural conversation among two or three and not direct address—a factor which helps retain all the advantages of memorizing and the interpretation of another's thought in conversation without the disadvantage of an embarrassing audience condition in direct address.

I am sure we have all suffered keen disappointment in hearing a good sermon spoiled by the declamatory tone of its delivery. I am here to state that a good course in dramatics given at the proper time would have made it impossible for that preacher to make such a failure of his sermon. You notice I said a *good* course in dramatics. A bad course would have spoiled the sermon in the other extreme.

I am convinced that the next worst plan is to begin public practice with lyric reading. This form is so highly emotional that the student is not ready for it. In the first place it is not natural conversation. It is emotional meditation requiring a suggestive technique that the beginning student does not possess. He has no background either in actual experience or in well directed practice.

What action he may employ is usually forced and mechanical because it has not grown out of real kinesthetic imagery. The vocal expression usually results in an assumed minor key and a monotonous pitch. Only last month I was called upon to listen to the musically accompanied rendition of *Lead Kindly Light* by a professional reader who wanted a recommendation from me. Did she get it? She did. But she'll never use it. That young woman had a gesture and a pose for every single phrase in that poem and her voice never varied from lower E flat throughout the entire selection. She is a graduate of one of our well known schools of elocution and she expects to take a post graduate year sometime in order to get some work in acting. Other common mistakes are to start the student with melodramatic or tragic selections; to foist upon him a cutting from Shakespeare or Browning or Tennyson for public reading in order to maintain a classical standard. In fact I think it is a mistake to encourage a beginner in pathos or tragedy rather than comedy simply because comedy doesn't appear as "deep" or scholarly. Comedy actually requires a keener mental attitude than pathos and should be cultivated first.

We have all heard *Curfew Must Not Ring Tonight* or *Asleep At the Switch* given with Delsartean gestures and cultivated emotional tones; we have heard Shakespeare read in imitation of some prominent actor of the old days; but as university instructors, interested in speech training for practical life work we know that such imitation is more of an exhibition than a true interpretation and that it is not a good means of acquiring ease and confidence in extempore speech.

Just at this point some one is sure to ask, "What are you going to do if your university does not accept dramatic courses as worthy of academic credit?" Of course I realize that problem and the plan I have been suggesting is what I consider the ideal plan but one which cannot hope to be accepted by all institutions until our learned educators in other departments are brought to see its inestimable value. What we *can* do is organize our work so that we begin as far as possible down the line toward acting instead of starting with declamation or lyric poetry or something that is logically a later stage in development.

In most universities there are courses in dramatic reading. Here is an opportunity to begin with a monologue or soliloquy full

of literal action described under the art of personation, and work from that through the forms of lyric reading to story-telling and finally to extempore speech. If even dramatic reading is not allowed the next best beginning course is story-telling. If the department will admit of nothing except public speaking and debating the only thing to do is to begin with extempore speech and proceed through impromptu speech to debating, but let us *not* be tempted to start public practice with the declamation.

The philosophy of this method I am upholding lies in the psychological fact that a child is a natural actor and if left to his own devices, he will act in public as unaffectedly and as artistically as the best trained actor, if told to do that which lies in his experience. He is naturally imitative and without self-consciousness. Civilization makes him selfconscious and so by the time he enters high school most of his dramatic instincts have been suppressed. In the study of dramatic art later he must be brought back consciously to a re-living of childhood experiences—a recalling of forgotten kinesthetic imagery, of visual and auditory imagery until little by little he rebuilds his power of adaptation and further acquires a sense of dramatic values. The rebuilding is best done through acting in complete gesture with real properties and surroundings until the coördinated movement and thought become a part of his subconscious self. While this is being done the art of suggestion develops and the training both in voice and action becomes registered in all the mental imagery.

The value of such training, even to the layman, to say nothing of the actor and the public reader can hardly be overestimated. The culture of everyday speech—a simple, unaffected speech, a purposeful bodily expression, and the ability to read character by reason of having learned to assume different moods in characterization are some of the material benefits derived by the student of acting as a foundation practice in speech training.

Of course as educators in dramatics we shall have many difficulties to encounter. Just as good teachers of composition are being opposed by the "no grammar" freaks, so we shall be opposed by the "no reading aloud" maniacs, by the conservative champion of Demosthenes and the declamation, by the Delsartean or "guess-ture" elocutionists, and even by the otherwise sane teachers who insist on requiring their students to read publicly the

deeply sentimental or tragic selections rather than the lighter comedy forms that lie closer to their experience.

Real speech training then, or rather the kind of practice necessary to real speech training, brings the best results when acting is employed as first public practice, with personating, impersonative reading and pure reading in proper sequence and story-telling, extempore and impromptu speech following as the final practice toward ultimate excellence in practical speech.

My plea to the members of this association is for recognition of Acting as a vital means of speech practice in the college curriculum; for a trial of the order of practice which I have suggested in this paper and which is explained more in detail in my text *The Art of Acting and Public Reading*. But most of all my plea is for the absolute abolishment of the declamation as a form of practice for the beginning student. I would put the ban forever on the declamation contest and have in its place discussion contests or extempore contests in order to further the practical forms of speech that true education demands. I would appeal to our teachers of public reading to recognize acting as the proper foundation practice for public reading rather than looking upon acting as an art into which public reading may develop. If you do all these things, we shall have public reading thought of as a worthy profession and we shall live to see real oratory revive so that lectures may become once more popular instead of giving place to Buster Keaton or the Sunshine comedies of the Cinema. We shall have more William A. Quayles and fewer William A. Sundays on our lecture platforms, and while I do not look for the millenium while I live, I do firmly believe that the next twenty-five years will do away with fanaticism in speech and promote rational, conversational, inspirational oratory.

THE FINER POINTS OF PLAY PRODUCING*

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THERE is no activity, except athletics, so universally popular in our schools and colleges as acted drama, both in the desire of students for participation and in the general student and public

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interest in its representations. It is the exceptional high school or college today which does not indulge in some form of dramatic activity. Courses in acted drama are even included in the curricula of many institutions. The yearly increase of this number together with the growth of play presentation as an extra-curricular activity suggests that dramatics will eventually be included in the work of all schools.

For the person with keen interest in the educational possibilities of the drama, there is something very satisfying and hopeful about this situation. Performances of plays in schools and colleges all over the country are taking drama into communities where it was unknown before, except perhaps as something to be condemned. Such performances also have the possibilities of taking literature in a vital form into the classroom and on to the campus. They have the tendency, by drawing many students into active participation, of gaining many staunch adherents to the drama, thereby developing an increasingly large public with some critical taste in things dramatic. Also, if the acting and staging of the plays are a credit to the literary works they represent, they may do something toward the dramatic education of their audiences. This education, while it may be no more than inculcating interest in plays, may through this initial appreciation win a hearing for other drama. Looked at then from the viewpoint of these possibilities, this comparatively new impetus in dramatics is hopeful.

But looked at from the point of view of some of the actual facts of the situation, it is somewhat discouraging. The discouraging aspect has to do with the training of those teachers who have in charge the directing of the plays. While there is among a growing number of colleges well-organized, competently-instructed work in plays, and while there is a degree of efficient dramatic work in many high schools, instruction in this field is in general haphazard and chaotic, handled by teachers with a great deal of enthusiasm, but with little or no training in the art of play production. It has occurred to me that this condition is due largely to a misconception of the actual seriousness of the undertaking, of the extremely technical nature of the work involved in a well-produced play. Where this exists, it seems that the fault is largely one of thoughtlessness, for a well-produced play runs off so smoothly, easily, and naturally that it might appear to the layman that any-

body could produce a similar result with little or no training. The mistake here is in the confusing of life, which progresses of itself, with the acting of life, an entirely different matter. A part of the art of a well produced play lies in the ability of the director and of the actors to give character, episode, and situation a semblance of life; but when this has been accomplished, it has been so because a mastery of the technic of the art has made it possible by hiding the machinery of production. The thing primarily which is not understood is that dramatic production is a highly technical art requiring for its successful execution at least as much training as is required in music, painting, or sculpture.

It seems that taking part in plays is one of the most popular fields in which people seek expression of the art impulse. The teacher, feeling the inner urge to express himself in some art form, not being trained in any of the arts, unconsciously sees in drama the chance of expression without training. Not given the occasion to act himself, he seeks expression in directing plays, with often nothing in his favor for such work but the desire. It may be that he knows something of drama from the literary standpoint; but that is, after all, only one phase of the art and has little to do with the objective work of play production. Then, aside from the untrained person who volitionally engages in this work, it is only too often true, unfortunately, that a teacher without aptitude is forced into the field by his executive, who has himself so little understanding of the requirements for such work that he thinks the teacher fitted because his field is English or Public Speaking, or who frequently even sees no need for any particular fitness.

I suppose that from the viewpoint of many a school and college executive a play is a means of furnishing a group of young people an outlet for their stored-up animation, nothing more. Sometimes it is endorsed as a means of student recreation, "sort of playground stuff." Othertimes it is endorsed because of a social value aside from the recreational, a means by which the personalities of the students may be developed. "Since these are our motives for giving plays," the executive could say, "it is of little consequence whether or not the teacher has had much training in the theatrical art, for our work has nothing to do with the theatre, and, as a matter of fact, it doesn't make a great deal of difference whether the performances are good or bad, as our purpose can be furthered in any case."

In replying to that point of view, it must be maintained that such conceptions of the function of school dramatics are exceedingly short-sighted, neglecting as they do the thing with which the educator ought to be most vitally concerned, the primal educational aspect. Realizing fully myself the value of the social and recreational features, it is not my contention that they be underestimated or excluded. My contention is that, from the point of view of education and of the educational possibilities of dramatics, these things must be considered secondary, not primary.

What the drama has to contribute to education is above all else æsthetic. Drama is literature play producing is an art and, consequently, the highest that they have to give is the artistic, not the recreational, not the social. Their contribution is akin to that of music, poetry, painting, sculpture, architecture. What they should give to the student is creative inspiration, or finer taste, a keener discrimination as to the higher values in life. However, while placing the primal emphasis upon that, in the actual work in plays the social and recreational need not by this emphasis be eliminated or even minimized, but may be furthered just the same. So it must be maintained that, because of the primal nature of a play, inclusion of dramatics in a curriculum or in the extra-curricular activities of a school or college should be first of all for the purpose of bringing the students into contact with the æsthetic. This, obviously, can be accomplished not by instructors experimenting in the field of drama, but only by teachers trained in the art of directing and staging plays. I can take no other stand than, that where the purpose of dramatics is other than æsthetic and where instruction in it is purely inexperienced and experimental, granted the recreational and social value, the results are at least as apt to be a hindrance to the advancement of public taste as they are to be a benefit. Could we anticipate improved taste or greater interest in music as a result of a teacher devoid of musical training being placed in charge of a student orchestra? Is not haphazard, irresponsible dramatic representation equally displeasing? If it is true that educational interest in dramatics is taking the acted play into communities where before it was unknown, is not then the impression which is to turn these new audiences either to the drama or against it dependent somewhat upon the quality of the productions? Again, if the desire for participation is with many students

an unconscious art impulse, is not an opportunity of awakening such students to a sense of higher values in life missed if in their instruction they are given a stone when they seek bread?

Viewing the subject then from this angle of the educational possibilities of acted drama, in an effort to correlate in a general way all the various phases of a worthwhile dramatic production, I shall endeavor to outline the essential elements which must intelligently enter into both the amateur and professional play if they are to further an æsthetic end. It is these elements which may be called the finer points of play producing.

First, there is the literary aspect; second, interpretation by speech and action; third, interpretation through the medium of scenic design and stage composition; fourth, interpretation through stage lighting and color composition; and fifth, harmonization, binding all the other elements into a unified whole.

The first essential to a good production is a good foundation, a drama of some literary qualification. There can be no æsthetic effect founded upon trash. The right kind of dramatics must bear an unswerveable relation to literature, and the dramatic director should therefore have that knowledge of literature and of dramatic composition which will give him discrimination in the choice of plays.

All acted drama is interpretation, interpretation of the author's message through the various agencies of production. So, while we ordinarily think of acting as the interpretive element, it is only one of many. It is, however, the primal, the only one which cannot be eliminated if the play is to be intelligible. The other factors are amplifying elements, when used appropriately enhancing the effect of the acting by adding to it other harmonized effects. Acting is to a play what the fundamental is to tone; the other aspects are comparable to the overtones which round out and give beauty to the fundamental.

The ability to interpret through reading and acting required of a dramatic director depends upon a great deal more than just schooling in reading, itself difficult to acquire. It depends upon a wide general knowledge, knowledge particularly of men, in all the complexity of their characters, under the great variety of conditions and experiences into which men can be thrown. But the director must be able to do more than sympathize with and under-

stand mens' motives; he must be able to recreate their feelings and motives within himself and express them through a voice trained to respond to the subtleties of thought and feeling in clear, intelligible diction. Could a director without a broad social understanding do justice to the better works of modern drama? Would it be possible for anyone without a good historic and literary background to interpret the classics of Greece or of Elizabethan England? Yet even granting that capacity, it alone cannot constitute ability to direct the reading of the characters in a play. If we call to mind some of the uninteresting, uninspired reading of poetry to which we were sometimes subjected in the classroom as college students, we must incline to the opinion that interpretation dramatically means generally something quite different from mere scholarly conception. It means conception plus vocal and physical expression. And let it be understood here that the person without capacity for interpretation of this kind, granted the scholarly conception, is not fitted to instruct either amateur or professional actors to express the message of a play.

To amplify the speaking and acting of a play by the effective use of scenery and stage composition, some knowledge of the principles of pictorial composition is essential. The reason for this is obvious. In the first place, a set stage is to an audience a picture, framed by the proscenium arch, and every bit of scenery set up inside the stage opening, every tree, every doorway, every window, and likewise every character is a detail in a picture, a picture which, to be pleasing and to fulfill its mission must comply with the laws of balance, proportion, harmony, and rhythm of a pictorial composition. This is made difficult for the reason that characters are in constant movement, causing the picture to be ever changing, and with every change the stage must continue to be balanced and maintain its other pictorial characteristics. This task is rendered even harder by the technical demand of giving emphasis to the important characters in the various scenes by placing them in dominant positions and yet of giving variety to the whole. When one conceives the complex difficulties of this task, he can readily understand why amateur productions are too often weakened through the director's lack of knowledge of the principles of this other art.

Closely allied with, if not an actual part of this element, is another which, for the sake of clearness, in order to bring out its

primal differences, I shall discuss separately under the heading of color composition. In it is included stage-lighting, costuming, and scene-painting.

Painting with lights is at once an art and a craft. To produce effective results such painting requires experience with the mechanical apparatus of stage lights. Yet the most competent stage electrical mechanics are generally at a loss to know how to create the appropriate atmosphere with their lights. They can get an effect if you tell them what you want, generally not otherwise. So, the artistic use of lights requires something in addition to mechanical knowledge. It requires some technical understanding of the art of the painter in harmonizing, balancing, massing, subduing, emphasizing, and unifying by use of color. Also, what is true of light is equally true of color in scenery and costumes. And, all three must be harmonized and balanced in relation not only to one another but also to the architectural composition and the position of characters.

Bound up with all these elements is an aspect of production which, while not strictly an element in itself, needs to be discussed separately. An integral part of interpretation and composition, it is the characteristic that gives tone and atmosphere to a play. One of its primal requirements is that every single element or detail in a play must express a fitness to its use. It must fit in historically, compositionally, and practically. It demands in addition simplicity through the elimination of non-essential detail with the further requirement that no single factor in the production shall be obtrusive, shall attract attention to itself as separate from the other factors; that each element of production shall so blend into the whole that only the ensouling message of the drama will be outstanding, not the scenery, not the lighting, not the costumes, not the personalities of the actors, but that all these varied factors shall merge into one unified whole. This synthesizing, selective element must be a factor in any work which merits to the slightest degree the appellation art.

While this statement has not exhausted all the elements of play production, it has included those which are generally the most essential to the amateur play. Some plays demand in addition knowledge of architecture, of music, and of the dance; but as these enter less frequently into the amateur production, I have purposely omitted discussing them.

Since it is only in the work of the best professional and best amateur directors that we can hope to find a perfect expression of these finer points of play producing, it cannot be expected that the teacher of dramatics or the dramatic coach in our high schools and colleges have them cultivated to the same degree. Nevertheless, it must be emphasized that, if those teachers aspire to do something worth while in their productions, they must aim towards at least a partial familiarity with the technic of those arts which contribute definitely to their own art. It is obvious that such familiarity can be gained only through study and experience directly related to the production of plays and, in addition, some work in the other arts. Such training is available, though more provision in colleges and schools of education should be made for the training of teachers who desire to enter the dramatic field. It is only by these means that we can hope to make school dramatics fulfill their highest educational function, giving them a higher mission than mere recreation, making them what drama should be to students, a means of stimulating creative, artistic expression, and of developing better taste in things æsthetic. Dramatics need not be professional to fulfil this mission. A great mass of professional productions do not approach it. Amateur plays can fulfil it, but only in so far as those in charge select a literary work for presentation and produce it with a fair comprehension of the media in which they are working, coupled with ability in execution.

DRAMATIC TECHNIQUE FOR AMATEUR DIRECTORS

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NO musician would attempt concert work without a knowledge of finger exercises and scales and no artist would attempt to produce a great picture without a mastery of the basic principles of painting. Each, by experiment, discovers a new method which he thinks superior to the one generally used, but all of his results are dependent upon foundational methods.

No one can hope to be unhampered if he does not know the technique of his work. No actor, amateur or professional, can expect to get as good results without a study of technique as he can

with it. A mastery of technique leaves the imagination free to be directed into other channels, for until a habit is formed, attention must direct the action. Only thus can the apprentice pass to the journeyman and grow into the master.

Technique divides itself easily into two main divisions: technique from the director's point of view and technique from the actor's point of view. The director must always have in mind the play as a whole, the constant balance and shifting of light and heavy scenes, the variation of the tempo and theme beat, the mechanical manipulation of his ships upon the carefully chartered sea of the stage, the formation of group pictures with suggestive and beautiful lines, and the logical working up of the whole to a certain climax. The individual, on the other hand, is interested in his interpretation of his own part, his vocal and physical response, his relation to others in the play, and his cues, entrances and exits. Only the intelligent, sympathetic and enthusiastic union of the two will ever make a truly artistic production.

Few points of the Technique of Dramatic Art should be set down as iron rules, for like all arts it is in the course of evolution and what is good today may not be good tomorrow. Conditions of staging, types of drama written, and types of audiences to be entertained all have left their marks on the stage mannerisms of today, just as the different phases through which the theatre itself has passed have left their traces on the architectural designs for theatres to be built tomorrow. It is not necessary here to discuss the history of acting, though a student would be interested in the research and would be amused to trace back some of our present day stage habits to the old schools wherein they originated.

The acid test for every rule is the laboratory test. One should try out every suggestion and accept or reject as the immediate problem may demand. He should always be open to new influences from what is read and what is heard, and remember that a student is as likely to catch a new idea from the pulpit or from the street corner as from the library or from observation of and contact with masters.

Any director may consider himself or herself fortunate to take hold of a group of students that have had the fundamentals drilled into them. Such a group is a rarity. But even given such a group the real management of play directing, as well as the part that

marks the play as a work of art, is yet to begin. I covered most of the work of preliminary organization and some points in technique, particularly as applied to the High School Senior Play, in a discussion called "The Class Play" published in the QUARTERLY JOURNAL OF SPEECH EDUCATION for April 1921. After the machinery of production is set in motion and while it is being kept in motion by constant oiling, it is the duty of the director to produce a creation of art with voice, movement, and setting all working to give a single impression according to his interpretation of the text. Toward this end, he should bend all his efforts.

In many ways, directing a play is like directing an orchestra. The leader must be able to build up a unit of complete harmony with here a general scherzo and there an andante, with here the airy notes of a reed instrument heard above the others, and there the jolly notes of the strings lightening up the tone after a long and heavy recitative. Every act has its tempo, every situation must lead toward the climax in a different manner, and every actor must come into the situation in perfect accord. Some great directors believe that this feeling of definite rythm can be analyzed into counted steps and the swing of the arm; whether or not this is the view of the extremist will have to be proved in the laboratory.

A good director should have the eye of the artist. He should be able to sense keenly light, line and color. The stage and costume designers and the electrician cannot, unaided, make the production a work of art, for their designs and color schemes should harmonize with the psychology of the play or the situation within the play.

Gordon Craig insists that the director should be able to do personally any of the things he oversees—designing, lighting, costuming and acting. And Sam Hume, following this idea, actually designed, cut out, and pinned up the costumes used in his Chicago production of "The Man Who Married a Dumb Wife." Whether or not this is expecting too much of a director, he should know the psychological value of color and color grouping and must know and understand the principles of balance. The maintaining of proper stage balance is one of the greatest difficulties which a beginning director has to face, because it is such a shifting, treacherous thing and differs with the size of the actors, the size and shape of the stage, and the meaning of the lines. Stage balance is what interior

decorators call "Occult Balance" because it is a mysterious thing that is sensed but is not easily analyzed.

Reduced to the simplest terms it changes the stage to a teeter-totter pivoted on a central point. Just as on a teeter-totter greater weight is added to the bodies as they are distant from the pivotal point, so an actor in the extreme side of the stage is "heavier" than one nearer the center. Conversely, the weight from one side to the other matters only slightly, if the stage is crowded. It is not a bad plan to have some minor character act as "official balancer" that is, his special duty will be to transfer his weight from side to side as the balance shifts with the action.

However, there are two occasions when an apparent overbalance in actual weight is necessary: when a character is to attract attention, as on first entrances, or when a situation needs special emphasis, as in intense scenes, significant scenes, or scenes where antagonism between characters is to be suggested.

Again, other elements enter into the matter of balance. Sometimes the stage decoration is important enough to serve as weight. "In Pomander Walk" the extreme left house in the little lane stands out from the other four houses by reason of its contrasting paint and by reason of the interest centering around its occupants. For that reason much of the main action takes place with a decided balance to the right side. During rehearsals this apparent overbalancing is very annoying but, as soon as the scenery is set, the overbalance is removed.

Once the balance is set, all crossings, pacing, groupings and group shiftings should be carefully planned and timed so that no unnecessary or awkward movement will detract from the theme, and all color and lines in groups that remain in one position for any length of time will be significant and in harmony. All first entrances and important scenes should be placed in order that they may be effectively and easily seen and heard. In order to get the best results, certain of the directions may be suggested to the players themselves and responsibility thereby shifted to them.

Every coach should provide himself with a prompter and subcoach. The prompter's duties are evident; the duties of the subcoach are to take down all directions given by the coach and see that they are thereafter applied.

The sooner the mechanical part of the work is done the freer

the actor is for observation. Therefore, the first bit of hard work to be done by the amateur or professional is the complete memorizing of the rôle and the cues, including exits and entrances, crossings and business. As all changes from, and additions to, the text should be indicated by the director at the first reading of the play, these should never be omitted from either the rehearsals or the memorizing process. Memorizing should be done away from rehearsals, aloud and with movement—preferably before a mirror, especially toward the last of the rehearsing.

The reason for this is to set as many facts as possible to working toward the memorizing—one memorizes as much with the eyes, ears, throat muscles, and bodily muscles as with the brain. During the memorizing process all care should be taken with the voice that will be used in the final production, in order not to form bad habits.

During rehearsals the actor should strive to do his best at each rehearsal, trying out every new idea in voice or acting that may come to him. This work, aided by help from the director will often make a second part outshine the so called "lead." Particularly, if the part to be played is a minor part, the actor should try the experiment of interpreting it with as much variety as possible, always taking care, of course, that it hold to the general tone of the scene. In a recent number of the American, George Arliss tells an amusing story of an attempt at experiment of this sort which he once made with the part of an aged servitor. Not being familiar with the theme of the play he nearly lost his part one night by coming on in a red-wig comedian interpretation, at a serious moment when no attention should have been distracted from the big scene.

An actor's first care should be his voice. A serious student of the Art will acquire this technique first of all—this is technique separate from that of acting, but even the most casual of amateurs will find help in the knowledge of a few of the fundamentals of breathing, tone placing and resonance. A relentless, self-disciplinary course will cure the worst defects. Remember that Irving lisped and Demosthenes stuttered. A good director will lay special stress on voice work and here is where it is evident that a director should have technical training in oral expression. However, whether or not skilled criticism is available, there are a few precepts that actors should bear in mind. *First*, that voices will never carry better by merely shouting. A clean-cut enunciation with good

vibration and deep-breathing will carry far beyond a booming tone. Force is gained by the contrast between the loud tone and the soft tone, rather than by loud tones long continued. *Second,* that more speeches are lost by speed than by too soft speaking and that when the rate is slowed down, a tendency to monotone and a mechanical likeness of value given to each syllable obscures the meaning. The best rule for reading is to keep the speed fairly natural, but to use the lips and jaws to a degree of exaggeration—this careful enunciation will automatically regulate the speed. *Third,* that pitch variety is one of the greatest charms, as well as one of the strongest carrying qualities that a voice can have.

Nasal tones, whispering, rasping and grumbling qualities should be eliminated unless they are being used for special interpretation.

In addition, there are a few mechanical directions that might be of value to beginners. Always take advantage of all pause opportunities within your speech and vary the speed of the line with the emotion expressed. Always begin speaking before the actor just ahead of you has quite finished. No matter how soon you feel that you have begun, the chances are that you will not get the first word out too soon. If a break is suggested by a dash at the last of a speech, the speaker should continue an imaginary speech until the cue is actually taken up by the second speaker, so that both will be talking at the same time. If a mistake is made by beginning a speech too soon, do not repeat, but continue the speech at the given time. Always appear to be talking to those on the stage, look into their eyes, but direct the voice toward the audience. Only by careful direction should an amateur risk talking with his back to the audience. If a laugh from the audience drowns out a speech, repeat and keep repeating until the speech carries, for most audiences will continue laughing until the sight of moving lips makes them fear that they are losing a part of the play.

If amateur actors are heard, half of the battle is won, but the visual appeal is naturally strong, and, though the audience is usually generous, it does not wish to be annoyed by having its attention distracted by stiffness or by obscurity. It is true that the really artistic points of grouping and balance rest in the hands of the director; still a few points for the actors to bear in mind will relieve that much over-worked individual.

First, in regard to position, never stand directly in front of anyone. Never stand in a straight line or a semicircle with others or leave exact 1-2-3 spacing. Try to keep in mind the stage balance —even again, though the chief responsibility rests with the director.

Second, in regard to a few mistakes that are evident in most rankly amateurish plays, never look toward the actor whose speech comes next. Rather, let each new speech give the effect of startling into attention those who are on the stage. Be careful not to duplicate the mannerisms of interpretation of other actors on the stage. Boys will have a tendency to duplicate the "hand work" of the "lead," and girls will copy a twirl of the head or a manner of walking from the "star." Remember that the idea should be visible on the face before the action and that the action to accompany the speech should start before the speech itself. This direction, if followed, will keep an amateur acting while some one else is speaking —a time much more critical than the time of his own speech at which time his action will be more spontaneous. The response of those not talking is vastly more important than the actions of the person who "holds the stage." Here is one case in proof of the old adage, "Speech is silver, but silence is golden."

Third, in regard to the acting itself, act with the face, body and hands, but always have more to hold in than is expressed. In other words, don't rant. Repression is the key-note to the charm of most great actors. Use your eyes; they are truly the windows of the soul. And remember that the brow is the actor's chief asset.

Fourth, there are some mechanical directions for stage movements. Under usual circumstances, in order to avoid graceless lines gesture with the hand back from the audience and kneel with the knee toward the audience down first. Turns on the stage should usually be made with the back to an imaginary pivot in the center of the stage. Crosses are made between other actors and audience unless otherwise specified. No stage movement should be as fast as the same movement would be off of the stage. Don't walk unless it is necessary, and when you do walk count your steps and know exactly how far and where you are going. Don't walk when anyone else is talking unless the play specifies it. Don't walk and talk at the same time unless by direction. Hesitate and "register" with entrances and exits but don't over-do this. Make the most of your lines and, above all, don't imitate.

As a very final practical bit of advice for producers may we offer the following suggestions:

Hold as many rehearsals as possible on the actual stage to be used and with the actual scenery set in place.

If possible have a professional do the make-ups.

Begin the performance on time and do not allow late comers to enter until the exposition of Act I is finished.

Never allow flowers to be passed over the footlights or announcements between acts to break a tone established.

If possible, turn off all the lights on the final tableaux and draw the curtains in total darkness.

Do not allow curtain calls.

And so, after all, stage technique, like all technique is nothing more than a common sense short-cut for getting results.

REQUISITES OF A COURSE IN PLAYWRITING*

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IN naming the requisites of a course in playwriting, I must disavow at once any desire to establish a standard to which I ask all to subscribe. My purpose is merely to present for your approval or disapproval what to me seem the essentials of such a course. I have chosen to speak upon the requisites rather than upon some other aspect of the subject because I feel that when we have determined just what a course in playwriting is, what its objective is, and what should enter into the giving of the course, lesser matters, such as those of administration and details of method will take care of themselves.

A course in playwriting is, as I understand it, one designed to train people whose creative impulse tends to express itself in dramatic form. It is a practical course, the objective of which is the creation of practical plays to be produced in a practical theatre. It is not a course for dilettantes who wish to indulge in emotional calisthenics, nor for youngsters who wish to learn the art of self expression. It is not merely an advanced course in English Composi-

* Read at The National Convention at Evanston, December 29, 1924.

tion, nor a credit-getter for degree-mad students. The course is for those who are seriously interested in playwriting, for those who will work for the love of the work, and who will find recompense in their achievement, and in increased power, rather than in points of credit.

Inasmuch as playwriting is different from most courses in the curriculum, being creative in purpose rather than disciplinary, encyclopedic, or critical, the requisites must be correspondingly distinctive. The conventional teacher steeped in the conventional academic point of view cannot qualify, nor can completion of elementary courses in English or Speech satisfy the requirements for admission. The only sound basis for admission must be the student's fitness to take the course with profit, and that can be decided only by the instructor. To be sure the instructor's power to admit or to exclude must not be arbitrary; his decision must be based upon some recognizable principle.

A favorite device for determining the student's ability is to require him to submit an original play. This is excellent as a test, but not as the only test. Those that can already write plays may not be in need of the course, and those that have never written may be more promising than those that have.

A better criterion is the student's maturity. Maturity is absolutely fundamental. It is not a matter of years, for some are mature at eighteen while others are not at fifty. It is a matter of development, primarily of the imagination. The student must possess something more than factual knowledge, something more than mere intellect. He must understand the relations of life, must sense human values, in their eternal as well as in their temporary forms. In other words he must have lived, must have plumbed the depths of human emotions, if not actually, at least vicariously. Very aptly has it been said that in order to write it is necessary to understand, and that in order to understand it is necessary to suffer. Perhaps sorrow is more stimulating to the imagination than is joy.

How then is the instructor to reach his decision to grant or to refuse admission? The following method is suggested:

First, the student should demonstrate not only his ability to think clearly and to write forcefully, but also to create. This he might do by showing his record in English composition, particu-

larly if he has taken advanced work, or by submitting some original bit of writing, not necessarily a play.

Second, the student should have an adequate background of literature in general and of drama in particular. Such a background might be secured by having passed creditably the required courses in English literature, a thorough course in the history of drama, and a good course in contemporary drama. A reasonable acquaintance with the Greek, the Elizabethan, the classical and the modern periods is indispensable. Equally indispensable is a familiarity with recent dramatic work, whether it be written in English or in some other language. Writing without knowledge of what has been or is being written is unthinkable.

Third, the student should have some knowledge of the theatre, or some experience in acting. This is highly important.

Fourth, the student should have an emotional temperament. To prove this, he might very well be required to demonstrate some proficiency in music, or painting, or designing, or perhaps dancing. Better still he might be subjected to some test of the emotions and their intensity. This test might appropriately be a test of the student's sense of harmony and rhythm,—in the field of sound, or color, or line, or movement, or in all of these. To be sure, a highly developed sense of harmony and rhythm in one of these fields, or even in all, would not necessarily imply an ability to deal with human relationships, in dramatic form. It might however imply an emotional responsiveness, and might presuppose a fertile soil.

Fifth, the student should understand the relationship of the emotions to the body, the mind, and the spirit. This knowledge should not be perfunctory; it should represent careful observation and deep reflection. A course in psychology might be a valuable foundation.

Sixth, the student should have keen powers of observation, and abundant common sense. One who fails to note the life about him fails to secure a true perspective, and is to that extent unqualified to write plays. This would apply not only to tendencies in thought and action in people in various situations and circumstances, but would apply equally to matters of detail—to landscape, decorations, habits, customs, fashions, mannerisms, idiosyncrasies. A test of the powers of observation of applicants might well be devised.

Seventh, the student should have something to say; that is,

his experiences in life should have given him something worth saying. If perchance he has served as waiter, policeman, salesman, inspector, or sales clerk he has seen life from many angles, he has come in contact with a great number and variety of persons. Such contacts are invaluable, and might well be insisted upon as a prerequisite.

Eighth, the student must have an ardent desire to write, and a willingness to grind endlessly. Without these, much ability is wasted.

The case of each applicant for admission would be judged individually on its merits. The number admitted to the class would vary according to circumstances, the larger the number the better I should say, up to a maximum of about fifteen.

So much then for the demands made upon the student. Now what will the institution offer to balance those demands?

First an instructor—not an ordinary academic one, but a creative one, that is, one whose mind reacts creatively rather than critically, or better, one whose mind reacts creatively as well as critically. His equipment must be as unusual as is the course.

His background should include a thorough knowledge of both the drama and the theatre. The drama he should know both as literature and as history. He should know it too in its various phases, ancient as well as modern, and in its various garbs, French, German, Russian, Italian, as well as English and American. The theatre he should know technically and historically.

The foreground, if I may call it that, of his knowledge, should consist of a conversance with the intricacies of play construction, with the many varieties of theme and their treatment, with the fickleness of the popular taste, and the working of the popular mind, and also, with equal necessity, with the newest experiments in play production and in theatre practice.

The instructor must be a person with a keenly analytic mind and a delicately emotional sensitiveness, a person with a sympathetic imagination, a catholic taste, and a tolerant attitude.

The second essential that the institution must provide, is an opportunity for the student to see his work produced. For this, a workshop, laboratory, or theatre, call it what you will, is necessary. The student needs this opportunity several times during his period

of instruction, if he is to progress from learner to master. He needs it first when he comes to that place known as a blank wall. At this point something more is needed to help him than the criticism of the instructor and the class. Only two things will do this—the lapse of time to give him a fresh perspective, and a chance to visualize, to realize his play. This chance to see his play live in the words and movements of actors should be accorded him, no matter how much of a monstrosity his play may be. By seeing it, he will be able to improve it.

He needs this opportunity again when his play is a comparatively finished product. After he has availed himself of all possible suggestions, after he has benefited by the realization of his characters by the actors that he himself has directed, nothing will suffice to help him but the most complete and adequate production of his play that can be given. This might be given first for an especially invited audience, and later for the general public.

If anything like a genuine opportunity is to be afforded the student to profit by seeing his play produced, a well equipped experimental theatre is an absolute necessity.

The third essential that the institution must provide, is an adequate course, which means, an adequate program. Let it be understood at once that all that the instructor can teach of playwriting is method. He must not be expected to supply facts, experiences, thoughts, and ideals; he can only be expected to direct the student who has these how to use them, how to put them into dramatic form. To be sure he can communicate his enthusiasm, he can enlarge the student's horizon, he can invigorate the student's imagination, he can increase the student's power of observation, he can intensify the student's emotional responsiveness. Technically he can teach the writing of dialog, the building of character, the construction of plot, the creation of mood. But he can do all this only if the student has abundant intellectual and emotional resources.

The program of the course might reasonably be made to conform to the four stages of progress in writing—to the stages of acquisition, of adaptation, of imitation, and of originality. In the beginning the student is learning to use his tools and to judge his materials. He is learning the technicalities discussed in Baker's *Dramatic Technique* and Archer's *Playmaking*. He is analyzing the plays of the masters of technique, and seeing as many plays as

possible. He is gathering up bits of material—of conversation, of detail. He is making a storehouse of newspaper clippings. After a time he is prepared to adapt the work of someone else to dramatic form. This gives him a chance to master the one act technique. When he has progressed to the stage of imitation his problem is to master the full length play. Beyond this point he must experiment for himself. To carry out such a program would require at least a year of instruction of three hours a week, or possibly two years of two hours a week.

These then are the requisites of a course in playwriting, as I see it. I am not unaware that compliance with the standard herein set up, will in no way guarantee the creation of worth while plays. I merely hope that under auspicious circumstances worth while plays will be written.

Lest however, I have failed to make my position clear with respect to certain points, let me attempt to anticipate some questions, or objections.

It may be objected that my list of prerequisites for admission to the course automatically excludes all but advanced college students and graduates. I would not insist on every one of these prerequisites for every student, nor would I exclude one who offered these preresquisites, even were he a high school student. However, I do think that making the course one for advanced college students and graduates is highly desirable. If need be, graduate credit might be granted for successful completion.

It may be objected that putting the course upon a semi-professional basis will eliminate the very wholesome amateur spirit that is the backbone of dramatic work. That amateur spirit that makes people work for the love of the work is a very good and desirable thing, but that amateur spirit that is dabbling, is something to be avoided.

It may be objected that my emphasis upon the technique of the play unduly stresses the commercial aspect at the expense of the literary. It is my opinion that when a sufficiently high standard of playwriting is established in this country, other elements will respond in sympathy, and there will be less subservience to the commercial interests than there now is. Insistence upon the practical aspect of playwriting for practical production purposes in no way indicates that the literary aspect is going to be ignored. My

feeling is that the literary quality will take care of itself, for we are dealing with college people, and working through a college atmosphere, not through Broadway. Furthermore, commercial success, though not the prime object, is certainly not to be scorned.

And it may be objected that my assumption of the possibility of judging a student's adaptability for playwriting by his responsiveness to another art, is based upon a fallacy. Perhaps so, but we must all recognize that dramatic art is too complex—being compounded of forms, colors, movements, and sounds—to be unrelated to designing, painting, dancing, and music. Specialization has too long meant nothing more than wearing blinders. To quote Brander Matthews, "No man can know his subject thoroughly if his own subject is all that he knows."

And lastly it may be said that I have avoided the administrative problem of the course. With the placement of the course in the curriculum, or in a particular department I am not concerned. My problem was requisites, and my feeling is that the course should be located in that department that can best meet the requirements indicated, be it English, Speech, or Dramatic Art.

THE CONCEPT OF NATURALNESS AS A BASIS FOR CRITICISM

GRACE CHEESEMAN
Gulf Park College

JANE is about three and a precocious child. She recites a four-line poem at a children's program. She fails to stand on the chalk-marked spot, she looks around at all the folks she knows, she forgets half of the carefully planned gestures, but she has a perfectly glorious time showing off and her delighted smile testifies to this state of mind. Some one whispers, "Isn't she adorable? She is so natural." John is fourteen and making his first speech in high school. He stands rigidly at attention. The task of moving those hands and feet is altogether too great. Moral courage is lacking. His voice corresponds to the rigid body. "Scared stiff," seems an applicable term. "It's such a pity," we hear from a sympathetic auditor, "John simply can't be natural." Julia Marlowe creates for us an Ophelia. When the curtain drops, some one

us that "criticism is a disinterested endeavor to learn and propagate the best that is known and thought in the world." Two things then, the critic should do: observe those excellences which universally and reasonably delight, and use those excellences, those laws as a standard of judgment. The critic, before criticizing, should have in mind something better. The speech critic, then, it appears, should understand the laws of the art, recognize the ways in which these laws have been broken, have in mind the remedy, and in the criticism, make clear this remedy. Not only must he diagnose, but prescribe the cure. How is this to be done? Is the concept of naturalness of value?

The authors of our texts on Public Speaking have different opinions as to the "how." These opinions seem to range all the way from the absolute sufficiency of "Be natural" to the absolute valuelessness of it, and there are plenty who occupy neutral ground.

Stratton says, "Inject as much naturalness and sincerity into your delivery as you can." Just how we are to inject this, we would appreciate Mr. Stratton's explaining. Norlie believes "Everyone has something peculiar to himself that is natural and agreeable" and that "The object of reading is that he should be himself." Norlie, however, does generously supply us with principles. We may at times be somewhat confused by his use of the word "natural." Once, it is something admirable which is to be sought; again, it is opposed to "logical" as something which should be overcome. For instance, he says, "It is the natural tendency to rhythm that is the chief factor in the sing-song of the reader and the pulpit tone of the preacher." This seems to differ from many statements we hear. Again and again come such admonitions as these, "Keep a natural standing position during the speech;" "Let the throat and the breath do their work naturally;" "When the student is about to speak he should walk quietly and naturally to that part of the room where he is to stand." Suppose—oh dreadful thought!—it were natural for him to walk noisily. One of the girls of my high school days could not manage to get out of her seat and walk across the room without knocking her feet against the iron framework of her desk, dislodging a book, pencil, or inkstand—anything that wasn't securely fastened down—and bumping into at least half the objects she passed. How could Mary have walked quietly and naturally? Listening to such admonitions one

is reminded of Ruskin's injunction, "You must paint life as you see it, and yet in such a way as to prove that life is an ennobling thing." Hueffer suggests that one might have obtained the necessary knowledge for the fulfilling of Ruskin's injunction by living only in the drawing room of Brantwood House, Coniston, when Mr. Ruskin was in residence. Perhaps—oh, perhaps, we might learn to "be natural" if we could live in the drawing rooms or even frequent the class rooms of some of the authors of our texts.

Again, as we peruse the pages of some of our Speech books we find such valuable information as this: "To recover from these habits, one must remember that there is no sense or reason in such awkwardness; the feet behave at other times, and there is no need for misplaced activities now," or we are told that "We must banish all the wandering thoughts that suggest fear and failure. We must summon to our aid all the qualities of mind that produce quietness, confidence, alertness, and enthusiasm." The picture is quite delightful I think. I always see a host of little brownies. Some sad, dejected little fellows are slinking away, and the rollicking, jolly, confident ones are jostling about near at hand. If our thoughts were only as easily managed as the sturdy brownies of our imagination. But, nevertheless, we are to banish the troublesome thoughts and summon those which help. Perhaps under hypnosis such instructions might prove effective. How different from this advice do we find the explicit directions, for instance, for the cure of stage fright given by Dr. Woolbert. "Stage fright," he says, "is a clear mark of lack of training; training is a matter of learning to do things without doing them all over, to do them with part of the body only." And he proceeds to tell how this may be done. "Reduce the extra muscular tension in the back and hips; so also the tension in the arms, hands, and especially of the neck and face. Speak while limp all over, except for the vocal apparatus. Then gradually add a stiff back, legs strong enough to hold the body," and so he continues. This is something explicit, definite, and tangible.

This brings us to the specific question, "What should speech criticism involve?" First, it should lessen, not increase any emotional strain." Whatever alleviates the emotional strain on the growing youth tends to improve speech. Does the criticism "Be natural" alleviate any emotional strain? Rather it increases it.

There is always carried with it the personal element. When fourteen-year-old John is told to be natural, what is his first reaction? He tries to look as though he felt comfortable and wishes fervently that he did. He moves a hand and at once becomes more conscious than ever of its size and awkwardness. He shuffles his feet. They are just as unmanageable, and his shoes look worse than he thought they did. He feels the blood creeping up toward the roots of his hair, the perspiration starts, and self-consciousness is increased a hundred fold. All attention is upon himself. Here a far too generous supply has already been centered. What becomes of poor John? This abnormal amount of self-attention tends to further inhibit action, produce consternation and stage fright. John is far more concerned about himself than he can be about what he is saying or the people to whom he is speaking. To attend toward one thing is to attend from something else. Here, then, the criticism, "Be natural" clearly defeats it's own end.

Criticism must be adaptable. It must take into account the personal element. Different personalities react differently to identical stimuli. They respond differently to the same criticism. The critic must study human nature and must use various methods in various cases to bring about the desired reaction. The cure for negativism must be very different from that for over-aggressiveness. Criticism of the bashful, timid, self-conscious, inactive boy must be very different from that of the excitable, active, over-aggressive one. The stereotyped words, "Be natural" are hardly sufficient or even of the least value in both cases.

Criticism should make clear the means by which the body and the voice may become most effective in speaking—most capable of communicating ideas from one to another. In order to do the most effective work the parts of the machine must be trained. We would not think of placing before a student a composition of Bach and telling him to just play it naturally unless he had already mastered a remarkable technique, until that technique had become as Watkins expresses it,—second nature. No more can we expect effective speech just naturally. Some one may be ready to say, "Speech is instinctive." But is it? "Thus speech, depending for it's origin upon 'social imitation,' does not rest upon an instinct; it is all learned." For that matter I presume the sense of rhythm is far more instinctive than speech ever dreamed of being. Speech is an

art. Before we can expect effective speaking the technique of the art must be mastered. The critic mustn't forget the finger exercises and the tiresome scales. The desired effect comes not by chance but by work. Some may be born great and some have greatness thrust upon them, but not so with effective speech. It is only acquired, and that by hard work. This the critic must realize.

Then criticism—effective criticism—must not only suggest the present remedy, but build a standard for the future. "A complete system of training must be a synthesizing process, a method of building up from elements." This standard must be built in the nervous system. It must be acquired through the eyes, through the ears, through the development of æsthetic sensibilities. This comes through the seeing, the hearing, and the appreciation of the best. If one does not see graceful movements, if one does not understand what the correct combination of strength and ease is, if one does not hear ideal tones—pure, resonant, and flexible, if one does not see artistic groupings, learn to appreciate balance, color combinations, nuances of light and shade, it is impossible for standards to be formed. Harh tones would never jar were our ears tuned to nothing more pleasing. Awkwardness would not irritate had we never experienced the pleasure which comes from observing graceful movements. High standards are necessary. These standards cannot be acquired naturally.

Criticism must involve, to a certain extent, a pattern. The pattern is essential—not for absolute imitation, but for the establishment of the high standard. Imitation is of vital importance in the learning process. It may be carried too far, it is true—killing initiative and thus inhibit rather than stimulate. Every virtue may be carried to excess. Suppose we try to imagine a state devoid of all imitation. The student is given no pattern, is simply told to be natural. What is the result? He endeavors to be natural. In some positions he feels more comfortable and therefore more natural than in others. These he assumes regardless of effect. He repeats certain gestures again and again. It is natural for the nervous system to reproduce patterns already made. It takes less effort to follow the path of least resistance. Habits are formed. These habits are persisted in. Eccentricities are carefully preserved. Nothing that is natural can be discarded. So he continues. His voice is harsh but that is natural, too. He is accustomed to the sound and any

deviation appears affected. What is the result? He is biased in his views. His work is limited in it's scope and lacking in it's effectiveness if it does not wholly deteriorate. Leland Powers has made this distinction between that which is natural and that which is habitual: The natural is the ideal self—that self which through rejection and selection is in itself a work of art. Those things which are habitual are merely chance accumulations. This may be an idealistic conception, but it seems to be the only one if the word natural is to be used in criticism. Mr. Powers believed implicitly in a training of the media—the body and voice. His standard was high, and his art was proof of the excellence of his technique. This rather idealistic conception of naturalness is not common. The average person, heeding the injunction "Be natural" finds a place for all his pet movements, his habits—and glories in them.

Finally criticism should broaden the view of the student. He should learn that truth has many avenues of approach. His point of view is not the only one though it may be the best. There are, strange to say, many others, and since he is speaking not for himself, alone, he must necessarily appreciate the points of view of others. He must be able at least to look down the avenues the others travel. The active audience desires an active speaker, the sedentary audience a quiet speaker, the audience with æsthetic sensibilities, a speaker with æsthetic sensibilities, a pleasing voice, and graceful movements. Through criticism the student's vision must be broadened, his latent possibilities developed, and he must become a machine sensitive to the likes, dislikes, and mental activities of other people. This the criticism, "Be natural" cannot accomplish.

It would be unfair to say that the concept of naturalness is of no value in criticism. We, too, must be willing to give at least one glance down the other avenues, but as a basis for criticism it seems entirely inadequate and many times injurious to the student. It may accomplish at times certain results—rather showy results—which come quickly, far more quickly that those based on the solid hard rock of technique. However, after all is said, we still acquire in this world practically what we pay for. A few pennies may buy a Jew's Harp which catches the ear for an instant with a lively tune. But how long are we willing to listen? The old Stradivarius comes down through the years. Time only increases it's value and makes more beautiful it's tone. Duse was more wonderful the year

of her death than she ever could have been in her youth. True art does not deteriorate. It is eternal. But the price is high. Are we willing to pay it?

AMERICAN AND ENGLISH DEBATING

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THE appearance of English debaters on American platforms during the past two or three years has had a profound effect on American debating. Debate coaches from all parts of this country have praised the youthful Englishmen for their wit, their eloquence, their poise, and, in a desperate effort to train debaters of similar quality, have enthusiastically adopted various modified forms of the so-called Oxford system. The theory seems to have been that if our debate teams exchange speakers, let the audiences judge the contests, and answer various wise and otherwise questions in open forum discussions, American debaters will immediately become as eloquent and effective as their brethren from across the water.

Obviously such a procedure smacks of superficiality. It assumes that the success of these English debaters is a matter of mere form. To my mind the real secret lies deeper than that, deeper than wit, deeper than eloquence. It is a matter of attitude toward the question under discussion, and of the technique which that attitude inspires.

The typical English debater (if we may consider the Oxford men of the 1923 and 1924 teams typical) is relatively open minded. If his opponent makes a good point, he praises him, and bases his argument on other grounds. He reminds me irresistibly of Cyrano in the duel scene of Rostand's famous play. As Cyrano starts to fight he begins to improvise a poem. Throughout the fray he entertains his audience with verse, but fences, at the same time, in deadly earnest, trying to discover a weak point in his opponent's defense. Having found it he makes a final lunge with the last words of his poem, "And so—thrust home." On the surface the English debater is entertaining; in reality he is fencing for his opportunity, and when he finds a weak spot he thrusts home, with the idea that if he punctures his opponent's case in a vital spot

he has killed it. He makes no attempt to make his opponent's case look like a sieve, nor does he make his own case so inflexible that one blow will demolish it.

It is precisely at this point that American debating technique differs. Professor B. E. Jacob, in a recent pamphlet, sums up the American method admirably. "Do not spend time on the opponent's weak points—while that is easiest, it does not win debates," he says. And again, "It is like chopping down a tree; don't start at the branches: get at the trunk." Why like chopping down a tree any more than like demolishing a dam? A hole made in a weak spot of a dam is apt to destroy the entire structure. But analogies are misleading, if not, like Mrs. Malaprop's comparison, actually "odorous."

Nevertheless it is true that the typical American debater goes into a debate equipped with a rhetorical weapon more like an axe than a duelling sword. His argument is definitely marked out; he has worked up a speech on that one main point; he has been coached in delivery, and has worked out rebuttal arguments to uphold his contention when attacked. On the night of the debate six gladiators, thus armed, meet, and after a roaring battle, in which axes crash and splinters fly in all directions, one trio, by virtue of superior strength and skill, emerges victorious.

The attitude which the individual debater in such a contest usually assumes is characterized by pugnacity. He is apt to take the point of view which Milton assumed in his reply to Salmasius: "Let me enter therefore upon this noble cause with a cheerfulness grounded upon this assurance, that my Adversary's Cause is maintained by nothing but Fraud, Fallacy, Ignorance, and Barbarity; whereas mine has Light, Truth, Reason, Practice, and the Learning of the best Ages of the World on its side." He approaches the question at issue with the idea of building up a flawless case, of finding an argument to meet every contention which his opponent may conceivably advance. He will concede nothing. To admit that his opponent has any strong arguments would be a sign of weakness. He spends weeks collecting rebuttal material. The stronger his opponent's argument, the more time he spends trying to find a refutation for it. He goes into a debate prepared to defend every part of his position to the bitter end. The Oxford debaters laughed at American card index systems; take them away,

and you would leave the American debater practically defenseless.

It is not my purpose to try to prove that one system is vastly better than the other, either from the point of view of winning debates or of arriving at truth. My point is merely that the difference between the English debater and American debater is a difference primarily of attitude toward the question under discussion, and that unless American debate coaches make a conscientious attempt to change the state of mind of their debaters the adoption of the Oxford system will be of no positive benefit.

Indeed, unless the system is applied in conjunction with a definite conception of the fundamental reform aimed at, it may even be dangerous. One of the chief advantages of the American type of debate as it now exists is that it teaches team work. If debaters go into a contest in which teams are split, wihout any modification of their pugnacious attitude, each individual is apt to become an isolated fighter, working not for his school, not for his team, but for himself. Such a situation is certainly far from desirable.

Again, if judges are removed and a vote of the audience substituted, the tendency is to forget logic and emphasize persuasion. In a debate which I heard last year a eulogy of Daniel Webster, which had little do to with the question at issue, drew more applause than a whole speech by another debater, a speech which brought out the salient points of the argument with great precision. A debater who assumes, as he usually may, that his audience will have little accurate knowledge of the subject, has a much greater incentive to use persuasive tricks than one who knows that a set of judges have been chosen who are familiar with the question.

Several institutions in this country have realized that the fundamental part of the Oxford system is the attitude of the individual debater, and are making a definite effort to cultivate the English spirit of open-mindedness. Cornell and Swarthmore are notable examples in the east. If it be granted, as these institutions have assumed, that the cultivation of this attitude is desirable, the next question naturally is how it can be done. The answer is not far to seek. English debaters gain it as the result of their training in discussion under parliamentary rules. American debaters can easily follow their example, or attain the same end by other means. At Cornell there are two discussion clubs which meet

twice a month to talk over public questions. An informal discussion, in which perhaps a dozen different points of view are shown, almost invariably starts with flurries of heated oratory and ends with some sort of general agreement as to the strength and weight of various arguments advanced. One such discussion last year began with a heated debate on the merits of the World Court. It ended in practical agreement on the idea that whereas the court has little power, and can do, at present, little of lasting value, it can do little harm, and is a first step toward world peace. Thereafter, in nearly every debate on that question, Cornell debaters based their ultimate plea for America's entrance on that idea, instead of arguing frantically, as many of them had before, that the court would immediately stop all wars.

Such a shifting and weighing of arguments is extremely valuable, as is the training in extemporaneous speaking received. But the best part of the scheme is that the discussion ends with a better understanding of the question, and consequently with a more open minded attitude toward it, on the part of every participant. It is through some system such as this that American debaters can, if they desire, develop a less pugnacious attitude toward opponents. Through it, too, they may in time attain that flexibility and adaptability which will aid them to discover the fundamentally weak points of their opponents' cases, and then—thrust home.

A PLAN FOR A COURSE IN EXTEMPORANEOUS SPEAKING

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THE NEED FOR ORGANIZATION

THERE is no such thing as a class in Public Speaking. The lecturer in philosophy may have a class but the Public Speaking teacher has twenty-four individuals to teach. To take these twenty-four students and help them as individuals is hard, but not impossible. Fortunately there are mechanical means to help the teacher in his work. Detailed, fool-proof organization of the class has helped me. The plan which I suggest aims at two things: I want the student to know exactly what is expected of him, and when

it is to be done. Too often a class in Public Speaking goes at sixes and sevens because the student thinks he doesn't know when he is to speak, and thinks he doesn't know what he is expected to speak about. Once the course is organized the teacher can throw himself without reserve into the work of instilling enthusiasm into every recitation, and keeping the responsiveness of the class high. The student shares the responsibility for each program and this develops initiative.

Now as to the plan of organization: The *date card* which is given to each student eliminates the time excuse. The *assignment cards* eliminate the material excuse. The student does know when he is to speak, and what he is to speak about. These cards are mimeographed and a tax of twenty-five cents from each student takes care of the expense. The student is asked to put them into a three by five card file box. All of his speech preparation material is also to go into this box. As a check on the working of this idea the card files are examined twice during the semester. The twenty-four students are divided into four groups of six each. At every fourth recitation each group is responsible for the program. With the *date-card* in each student's hand this rotation of speeches can be as regular as clockwork. The sample *date-card* which I reproduce here is planned for a semester. It can be easily adapted to the quarter plan. Since I have the after-dinner work in the evening the date of the assignment corresponds with a date already given on the *date-card,* and it is indicated by a square about the date. The *date-cards* and the *assignment-cards* can be handed out at the first meeting of the class, and the work of the class can begin at once.

DATE CARD

Group Dates	I	II	III	IV	Speeches
FEBRUARY	[19]*	21	26	28	1
MARCH	4	[6]	11	13	2
	18	20	[25]	27	3
APRIL	3	8	10	[29]	4
MAY	1	6	8	13	5
	15	20	22	27	6

1 Short Story; 2 Influence; 3 Poem; 4 Niche; 5 Reform; 6 Failure; *7 After-Dinner Speech.

ASSIGNMENT ONE

THE RE-TELLING OF A SHORT STORY

The idea is to tell a story in an interesting way. I urge the students to tell the story from the same point of view used by the author. All short stories must be condensed and re-written so as to take not more than ten minutes of the class period. This written work must be handed in two class periods before the speech is due in class. It is necessary beforehand to get a list of stories not read by the majority of the class. All well-known stories are eliminated from the list. A card exactly as it is handed to the student follows:

> Read the short story today, read it tomorrow, and then read it day after tomorrow. Discover where the power of the story lies. Tell the story to your friends as you come to school. Eliminate whatever you can so as to keep within the time limit. Take care to make the characters real. Review your freshman rhetoric which deals with the short story. Hand in your re-written story two recitations before you give it in class. READ YOUR STORY TODAY.

ASSIGNMENT TWO

INFLUENCE

Students are interested in each other. If students can only be persuaded to talk about themselves, they will give interesting speeches. When asked to tell who influenced their lives, students will declare that no one ever had that privilege. A little period of private consultation uncovers this and that forgotten experience. They start to live again the old days. They begin to gather out of the past this and that happening. Before they know it, they have a real speech. They are amazed at their ability to create such an interest in the class. Valuable introspection, putting the emphasis on the proper values of life, results. The assignment follows:

> Who has influenced your life? Nobody! Have you ever gone out into some quiet place by yourself and thought about that question seriously? Choose that person. Get the details. Make that person live again for the class. Make us wish that we had known that individual. Only as you are moved can you move us. Remember that! Put yourself in this speech. You'll know more about this speech than anyone else in the class. You can speak with authority. Remember the written work. About seven hundred words.

ASSIGNMENT THREE

MEMORIZE A POEM

Much of the personality of a student can be discovered in the kind of poetry he likes. So in the only strictly memorized speech

of the course, I have the student select a poem which he likes. Many students will say that they have no liking for poetry. They will also flock to the office to tell you that they know nothing about poetry and that the selection of one poem is out of the question. The hint is, of course, for the instructor to suggest one. To such students I reply that it is one purpose of the assignment to get them to read poetry. The extemporaneous work comes in the speech which explains about the poem: the introduction. The value of having one strictly memorized assignment in the course need not be stressed here. Each student hands in the title of his poem so that there is no duplication. The assignment follows:

> **Memorize a poem of approximately five hundred words in length. Select some poem that has attracted your attention. Don't worry whether it will interest me. Pick some poem that's worth the effort of memorizing. Get a poem that will be an addition to the furnishing of your mind. Select a poem that will be of interest ten years from now. In your extemporaneous introduction stress such things as: speaker, audience, setting, climax, general impression. Hand in at an early date your choice.**

ASSIGNMENT FOUR

YOUR NICHE IN LIFE

As I have said before, students do not like to talk about themselves. They profess not to know anything about themselves. Such an assignment as this one reveals to them that they know more about themselves than they know about anything outside themselves. These speeches which deal with life work have human interest because they unfold the aspirations of a very idealistic period of life. Many, many students insist that they have no idea as to their future. Hence there can not possibly be a speech on this subject. After a little consultation they discover that they have latent longings that they have not admitted even to themselves. These interests start them to thinking and from these they strike upon some line of endeavor. This assignment starts the most undecided to think about some particular vocation. That's worthwhile. Boys have made business surveys of their fathers' interests. I have had letters from parents commending such an assignment. The assignment follows:

> **What are your plans for the future? What are you going to do ten years from now? Going into your father's business? Will your father's business grow as a result of your going into it, or will you be excess baggage? According to economic theories what are the possi-**

bilities of your father's business twenty years from now? Follow some line of though through if you are uncertain of your future vocation. Investigate some business or profession that you have thus far only partially considered. Hand in the required written work.

ASSIGNMENT FIVE

REFORM

The purpose of this assignment is to get the student to think of himself in relation to his community. And in asking himself whether this or that needs reforming, he is beginning to think of his privileges and responsibilities in the world. He unconsciously draws upon his knowledge of sociology and the other social sciences when he begins to prepare this talk. He also assumes the role of idealist. Here is a good chance for him to study persuasion. I insist that the talk be linked up with his personal experience. It may be the water supply in his home city, a smoke nuisance, or what not. He must limit the assignment to something in his own community. There is no need in this speech for something which he does not possess a great deal of: imagination. I steer students away from national and international reform. The assignment follows:

Go back in mind to your home town. What there needs reforming the most? Surely you would not say that everything there is perfect. Is the mayor linked with the crooks? Are the city and state and federal laws being obeyed? How about that high school? These questions are to start you to think. Get excited about this reform. What do you want us to do when you finish? Will you persuade? You can put some time in on reading which will help. Let your university education help you out, too.

ASSIGNMENT SIX

FAILURE

Following the general idea of the last assignment, this last regular class duty asks the student to consider his relation to others. Some students may wish to combine assignments five and six. This works out nicely. I would prefer, however, to have the students speak on two different subjects because it necessitates more thinking. A college student likes to tear things apart. It makes little difference if he can put them together again. In the lunch room, the fraternity, the rooming house the talk is always about the failure of something or other to function. It may be the poor teachers (most of the time it is), or it may be co-education, or

what not. Here is a chance to let a little of that same enthusiasm blow off in the class room. The student must know his subject from first hand observation. He must know more about it than the fellow who sits next to him. It should have been said before this that in each assignment the text book is used as supplementary advice. The text does not stand in the way, however. For this speech, for example, the student reviews argumentation. The directions follow:

> Your last assignment is to be in the nature of an argumentative speech. Review your text on argumentation. You are to give good, sound, clear reasons why the particular institution, system, business or whatever you are going to speak on is a failure. Aim to convince your hearers that what you say is right. Speak with authority. Think clearly on both sides of the question. Map out on paper all arguments pro and con. Talk it over with a friend. Does he agree with you? Let your speech be the product of mature reflection based on adequate discussion. Don't forget your rhetoric and logic.

ASSIGNMENT SEVEN

AFTER DINNER SPEECHES

The class meets at some appointed eating place. Students like to do this. It has obvious advantages. Each group appoints its own toastmaster and chairman. The chairman looks after the physical arrangements. The meals range from fifty to seventy-five cents. Not burdensome even to those who are working their way through. Students do their best speaking when in this real situation. I have spent many enjoyable and profitable evenings with students around these tables discussing such subjects as: Presidential Possibilities, The Purpose of Education, The Success of Coeducation, and so on. Consultation with the student in the preparation of this kind of speech is necessary. Mimeographed card follows:

> Can you tell a funny story? Never tried. Well, here's your chance. Listen during the semester for some tellable yarns. Are they listenable? Try them out on your friends. Do they get a laugh? Glance at the funny sheets of newspapers. These artists are expert in knowing what produces a smile or a laugh. You can learn from them. If you say something that makes people laugh, make a mental note of it. Later put it down in a note-book. When it comes time for you to write your speech don't be afraid to be serious, but don't under any circumstances dare to lose any chance to be humorous.

THE TEACHING OF PUBLIC SPEAKING IN LAW SCHOOLS*

RALPH SMITH
University of Pittsburgh

THIS is the age of the office lawyer. Ninety per cent of the men who have been admitted to practice within the last five or ten years will never develop into trial lawyers. From this condition it naturally follows that, considering it purely from the standpoint of success within his chosen profession, the average attorney need not be a trained orator. That such training will prove a valuable aid is not denied. The point is, that it is not an essential prerequisite to success in the legal profession. But the lawyer who desires to discharge his larger responsibilities of citizenship finds that the ability to express his ideas clearly and cogently is essential if he is to be of the utmost service to himself or his community.

Those who are actively engaged in the practice of law realize the obvious advantages of training and skill in the art of public address. Likewise, the teachers of law do not attempt to minimize the importance of such training and skill.

In the course of this investigation letters of inquiry were sent to each of the one hundred and forty-two law schools which grant degrees to students in residence. Slightly more than one-half of that number, and these the most important, both with regard to academic standing and general prestige, submitted replies which were sufficiently satisfactory to be incorporated in the statistics upon which the information here is based. The survey revealed much that was not only useful but decidedly interesting.

There are very few law schools which include in their curriculums any course that might be technically and accurately known as Public Speaking. In the little more than a dozen that offer such work, the study of Public Speaking is, as a general rule, elective, and carries with it no credit that can be used toward a satisfaction

* Another section of the report of the Committee on Technical and Professional schools. Previous sections appeared in November, and an abstract in June.

of the requirements for the law degree. There are at least five institutions, however, in which the work in Public Speaking is prescribed and made a requisite part of the law curriculum and a like number in which credit is given toward the degree. Where the work in this subject is elective it is offered primarily to afford an opportunity to those who have not had previous training in this field to acquire such training while they are engaged in their professional studies. These courses, as well as those that are prescribed, are planned to meet the particular problems of the prospective attorney. Although a standard text book in Public Speaking is customarily used for the foundation, other supplementary books of purely legal character are frequently required. In the teaching of these courses the emphasis is placed on the matter of outlines, because of their definite relation to the problem of briefs with which every lawyer is familiar; on the problem of psychology of persuasion as directly and particularly applied to the jury situation; and on impromptu speaking in order to acquaint the student in some degree at least, with that free give and take of court room repartee. Several of these courses pay special attention to dialectics with a view to aiding the student when he is called upon to examine witnesses. As a rule the men who teach Public Speaking in the law schools are the same who teach the subject in the Liberal Arts College of that University. It would be much better if the individual teaching these subjects were a trained lawyer for then he would be able more satisfactorily to plan his course to meet the peculiar needs of the prospective practitioner.

Aside from the opportunities furnished the student to get preparatory training that will help him in the court room by means of the course in Public Speaking, the great majority of the law schools, considerably more than half of them, give instruction in Moot Court or Court Practice as the courses are variously known. Of the schools which give instruction in Public Speaking all but three likewise offer courses in Moot Court. These courses in court practice are organized in different ways, but in the main, they follow one general plan. Usually the work involves the actual preparation and trial of cases. All of the legal papers are carefully prepared. Each step preliminary to the actual trial is gone through with the utmost attention to accuracy and technical correctness. The trials are conducted in a court room over which presides the

instructor who acts as the Court. Whenever it is necessary to have a jury members of the class act in that capacity, or in some instances, students from other classes. The court stenographers, criers, tipstaves—all are present. Everything is done to give to the scene the air and feel of the court room. The emphasis in such courses is, of course, placed entirely on the legal phases of the question and any instruction in the nature of correction or criticism directed toward eliminating faults in the manner of speaking is merely incidental and cursory. These courses are primarily intended to afford the student an opportunity to become familiar with the conditions that he is likely to encounter in the actual trial of cases. They are, as their names indicate, courses in court practice and not in Public Speaking.

There are a considerable number of schools that do not give instruction either in Public Speaking or Moot Court. How do they fulfill their obligations to the student with regard to the pracical side of his instruction? There remains only one other method of furnishing this practical instruction, and that one, which is not directly under the control of the faculty, is not always available—namely fraternity competition in moot court work. In many schools the legal professional fraternities supplement the work given in the school with moot court competitions and forensic contests. There is an occasional school which is without even this advantage. And here and there a large law school is found that depends entirely upon the fraternities to furnish this type of instruction. In the latter instance the manifest disadvantage is that not all of the students get the instruction.

The three year rule which has been applied to athletic competitions has not been generally adopted with regard to debating activities with the result that in the great majority of the institutions the members of the student body of the law school are eligible to participate in the debating activities of the university of which their school is a part. Several of the more interested law schools have established independent debating activities, but as a general rule the independent law school debating team is unknown.

From these brief statements it will be seen that instruction in Public Speaking as such is a comparatively rare thing, that incidental training in Public Speaking through the agency of courses in Moot Court is very common, that in many cases the instruction

in either Public Speaking or Moot Court is supplemented by the practical training furnished by the legal professional fraternities which in some schools carry the entire burden, and that although the debating activities are usually open to the student in the law school they do not furnish instruction or experience to the great majority of the student body.

The attitude of the great majority of the teachers in the law schools is aptly expressed by Secretary of State Charles Hughes when he says:

> "I have no desire to minimize the importance of training in Public Speaking, but, in view of the essential demands of the curriculum of a well conducted law school, I doubt the advisability of adding a course of the sort you suggest. My view would be that training in public speaking should be given in the high schools and colleges rather than in connection with the extremely exacting courses of a professional school."

The law schools and the legal profession believe in Public Speaking. They realize its importance but they agree that there is no time for it in the curriculum of the law school. They believe that by the time a man is ready to take up his professional studies he should have had training in Public Speaking. To this end at least one of the leading schools has made such training a prerequisite to entrance to the law school. The problem as conceived by the law schools is not one of deciding the desirability of teaching Public Speaking. In that they agree with President Coolidge's statment:

> "The desirability of popularizing and improving the art of public speaking seems to require no argument. . . . I am impressed that a reasonable facility in public speaking is altogether likely to be a valuable part of the equipment of almost any man of affairs or public interest, quite regardless of his profession."

The law schools believe that the training in Public Speaking should be given to the student before he enters professional school.

Referring again to the statement of President Coolidge (made in a letter in reply to definite inquiry) it is interesting to note that with regard to this organization—the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH—he added by way of conclusion this veiled admonition to continued service,

"The Association certainly has possibilities of wide usefulness."

EDITORIAL

WE CHANGE HORSES IN MID-STREAM

FOR five years Treasurer of the NATIONAL ASSOCIATION and Business Manager of the QUARTERLY JOURNAL, Mr. Ray K. Immel now retires from that combined office and most fittingly becomes President of the NATIONAL ASSOCIATION. On behalf of the ASSOCIATION and the JOURNAL we extend to him the most sincere thanks and the heartiest congratulations. During his tenure the JOURNAL has become self-supporting—not affluent, but self-supporting—and only those who remember its condition five years ago can grasp the full significance of that statement. To the loyal, untiring, and able efforts of Mr. Immel this epic progress is largely due, and again—we thank him.

To Mr. H. L. Ewbank, of Albion College, Albion, Michigan, falls the task of carrying on, and to him we extend our greetings and best wishes. His immediate objective will be a sufficient increase in the subscription list to provide a small margin of profit, out of which to create an operating fund, and we bespeak for him the active coöperation of every present subscriber.

The difficulty of the transfer has been greatly lessened by the kindness of Miss Gladys Morton, Mr. Immel's assistant at Michigan, who is continuing to take care of such business as reaches the office at Ann Arbor, and to her also the JOURNAL and the ASSOCIATION owe a debt of gratitude.

To expedite the organization of the new business office as much as possible, we ask that all business communications be hereafter addressed directly to

PROFESSOR H. L. EWBANK,
ALBION COLLEGE,
ALBION, MICHIGAN.

THE 1924 CONVENTION

A "friendly convention" President Kay hoped it would be, and a friendly convention it was, despite the fact that in point of numbers it broke all previous records. Two hundred and seven persons signed the register, and some others of course forgot to, including the President and the President-elect; the actual attendance was at least two hundred and fifteen. A series of three informal luncheons helped to break the ice, with songs and parodies, several varieties of charades, and a general assault upon excess dignity; somebody even suggested tissue paper caps, but was very properly suppressed. The hotel lobby was comfortable and the all night smokers better attended than ever before. A temperature of ten degrees below zero at the beginning of the week fortunately did not last, and nobody caught cold but the Editor, who no doubt deserved it.

WE ARE ADVISED

IN the November issue we promised to ask for advice at the convention regarding certain of our policies. We did so, and got it —some of it, at least.

The sentiment appeared to be unanimous in favor of copyrighting the JOURNAL, and against eliminating the Personals of the News and Notes column. On all other points it was divided. There did not appear to be enough demand for a ten-year index to warrant an attack upon the financial problem at this time, and the matter was postponed. In regard to the news items concerning productions of plays there was no general agreement, but we are inclined to follow the suggestion of Mr. Gough that these be grouped together in the form of a survey once a year. On the question of whether it should be our policy to publish several reviews of the same book by different reviewers we found it difficult to get a clear reaction. Everybody said, "Leave it to the Editor's judgment"— carelessly assuming that he had one. There was no great enthusiasm for a general policy of duplicating reviews, but there did seem to be a feeling that a good review having distinctive qualities of its own and a fresh viewpoint ought not to be absolutely debarred because another had already appeared. The chief difficulty would seem to be the danger of undue emphasis on the worst or least important books, and this we shall try to avoid.

The policy of making some one topic a feature in each issue

seemed to meet with fairly general approval, although of course some college teachers cannot see the necessity of a high school number, and some teachers of dramatics are bored by the number devoted to research. The April and June issues of 1924, however, brought us many new subscribers, and we hope to repeat the same emphasis this year—a high school emphasis in April and a research emphasis in June. In the present issue we give some prominence to papers on dramatics, but the slowness with which material from the Evanston convention has been coming in has made it impossible to offer the well-rounded number we had planned.

There is one point that will doubtless never be settled, and that is the extent to which we should exclude elementary material. Some of our members feel that the greatest use of the JOURNAL is its permanent one as a source-book on the library shelves, and with that in mind they favor advanced research material, carefully edited, and scholarly rather than popular. Yet if we publish a preponderance of such material for several months and ignore the beginning teacher who wants practical teaching suggestions the business manager soon reports a deluge of protests and a falling-off of subscriptions. In this issue we publish an article on *Dramatic Technique for Amateur Directors;* we were advised by several persons not to publish it on the ground that it covered only elementary principles and offered nothing new, but urged by as many others to publish it on the ground of its usefulness to inexperienced teachers and its clarity of presentation. The only semblance of a policy we have been able to evolve is this: When opinion appears to be equally divided we give the benefit of the doubt to those who favor publication, on the theory that you can refrain from reading what you do not like if it is published, but you can hardly read what you do like if it is not published. The one sure way of keeping the things that do not interest you out of the JOURNAL is to provide the Editor with something so much better in point of universal appeal that he has no choice.

Well, anyway life is worth living, so we'll damn the torpedoes and go ahead.

SHALL THE QUARTERLY BE MONTHLY?

AT the Cincinnati convention a year ago the question was raised of making the JOURNAL a monthly publication. It was referred to the Advisory Council, and at Evanston the Council—to

the Editor's dismay—remembered its duty. The question was considered from all angles, but was again postponed because it was felt that the balance in the treasury was too small to warrant so risky an experiment. However, it was also felt that the usefulness of the JOURNAL could be greatly increased if a way could be found to publish it monthly for at least eight months of the year, and the hope was expressed by most of the Council that another year or two would make it possible. Meanwhile the Business Manager was requested to ascertain the cost in detail, and the Editor was asked to sound the subscribers as to their feeling in the matter.

It will help the Editor to perform this duty, and the Advisory Council to make an intelligent report, if each subscriber will reply promptly to the following questions:

1. Do you favor a JOURNAL of eight issues a year?
2. Would you be willing to pay $3.00 a year for it, with fifty pages to the issue?
3. How many additional subscriptions would you guarantee each year for three years?
4. Would you be willing to pay $4.00 a year for eight issues of seventy pages each?
5. How many additional subscriptions at this rate would you guarantee each year for three years?
6. Under the enlarged plan would you be willing to guarantee a contribution of one leading article each year, with no obligation on the editor's part to accept it?
7. Which of the two plans wo you think the wiser?
8. Have you any other plan or suggestion to offer?

It seems fairly obvious that even if the size were cut in half, eight issues would cost more to print and mail than four. From the editorial standpoint there would be an increased difficulty in maintaining balance, and unless the material came in faster and more evenly than it does now some of our columns would have to be skimped or omitted altogether in some issues. It is possible, however, that a monthly publication of larger annual volume would increase the subscription list and the supply of material. Is the game worth the candle?

THE FORUM

[EDITOR'S NOTE: Letters for the FORUM should be direct and concise. They may be upon any topic in Speech Education, controversial or otherwise; but publication is not to be regarded as editorial endorsement, either as to form or content.]

INTELLECTUAL PARASITES

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—A conspicuous looking yellow envelope periodically finds its way into my mail box, with a striking legend pointing to the importance of its contents. Upon examination, it pretends to be nothing less than a relief to racked brains and despairing minds. For there are offered (confidentially of course) those "rattling good speeches" for all occasions, which the weary and shallow-brained desire, "charming and profitable," "gracious and impressive," "amazing and wonderful," "refreshing and sublime," "super-excellent"—in fact, every sentence guaranteed to flash beauty. What more could anyone expect!

Being on this "very select and restricted mailing list," an honor and a privilege according to the circular, one has concrete evidence of the fact that plagiarism is not only an ancient, but decidedly also a modern, up-to-date evil. That it flourished far back in antiquity, the well-informed need not be told. Some of the best Greek writers were accused of it, while the Romans pillaged the Greeks wholesale. In the *International Book Review* of July, 1923, Blasco Ibáñez, the great Spanish writer, cites numerous examples, ancient and modern, from *The Book of Plagiarisms* by George Maurevert. Many of the great writers are caught with the goods in their hands, some, as for instance Molière, unblushingly confessing, "I take what suits me where I find it." Every student of literature knows that Chaucer's stories are based upon "authorities," and that the great Shakespeare is in a sense the prince of copyists, called by Greene "an upstart crow, beautified with our

own feathers." But then, aside from the fact that borrowing in mediæval and later times was looked upon somewhat differently than it is today, those men generally had the brains to improve upon their source, and by giving the product in writing to the world would not be unwilling to stand before the public and admit their deeds. But today you hear one of those "rattling good speeches" delivered by one in whom you never suspected such depth and brilliancy. Write to certain firms, get on that select mailing list, and your speaker will stand revealed as beautified with the feathers of others. There are a number of such publishers who advertise in seemingly reputable journals and probably do a flourishing business.

No one would of course seriously object if the thoughts of others were utilized, provided credit in some form were given. The saying of Spurgeon, at least attributed to him by one of these circulars, "He who will not use the thoughts of other men's brains, proves that he has no brains of his own," does contain a great deal of truth, but it hardly can be cited in support of bodily taking over a speech and giving it as one's own. The conscience of the preacher customers is adroitly lulled to sleep by the following argument, drawn from the sacred book itself: "Don't worry about originality. Christ never claimed it. He says: 'The words that I speak are not mine, but His that sent me.' The Holy Ghost did not claim it, for it is written, 'He shall not speak of himself, but whatsoever He shall hear, that shall he speak'." The only thing forgotten by the publisher is the fact that the Son as well as the Holy Ghost indicate the source of their utterances, while the disciple receives his speech "on a good grade of plain white paper, 8½ by 11 inches, with no marks of any kind to indicate that it is not the work of the purchaser."

Having thus cleared the moral atmosphere, danger still lurks in the fact that several persons in one city might receive the same speech and one or both be exposed. To meet this situation, some publishers have only one name on the mailing list in one county, as a rule. "However, this cannot be absolutely guaranteed on account of cities, population, change of addresses, etc." The danger is present, but not very serious, since the prospective purchaser is assured that generally not very many speeches on one topic are sold, "so the chances of two persons in the same town getting each

a copy of the same thing is, to say the least, very remote." In order to avoid detection, however, the special and private service may be resorted to. It is true, $10 are charged by one house for every thousand words, but then the privilege of selling copies is not retained, such work being "kept in profound secrecy." This rate, however, does not pertain to politics, where the firm is posted on all sides of all questions at all times, and can write cheaper. It is even claimed that "many of the best political speeches delivered during the past several years were written in this office."

And thus a man is safe, yea even rewarded for using the work of another man's brain—a parrot repeating the thoughts and the words of someone else. A lecturer on the Chautauqua platform is able to spend the most pleasant and the most profitable vacation of his life, where, in the words of the concern, "your country, your state, and your nation will appreciate your services."

Very truly yours,

ALBERT KEISER,
Augustana College.

SHOULD THE ACTOR FEEL HIS PART?*

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—When first I read this question I thought, "Why, there's no controversy there. Of course, the actor should feel his part." After some deliberation, however, brought about by reading what actors think of this question, I am inclined to the idea that the actor should be above his part. He should not feel it himself, but he should make the audience feel it.

We must, of course, define the word "feel." As a general thing we have the tendency to think of this as meaning to live, or to experience the same feelings that one in real life would experience under similar circumstances. If the actor did this, he, and not the audience, would weep at the tragic points, and to have that happen would spoil the effect of his words. If they were sob-choked, they would never reach the audience and the whole episode would be lost.

Shakespeare himself, in his advice to the players in "Hamlet,"

* EDITOR'S NOTE: This letter and the one that follows are responses to the question suggested in the Forum a year ago—Volume X, No. 1, p. 69.

intimates that they are to maintain coolness and clearness no matter how greatly they are overcome by their emotions. And this from a man who lived when the theatre was not so greatly developed, but when it was taken very enthusiastically, gives more weight to the statement that an actor should be above his part. It seems to be one of the first principles.

The humorous parts of plays would be utterly lost if the actor who was saying or doing the funny thing felt the humor to the extent of laughter. The situation is absurd; for no actor would permit himself to feel his part to that extent. The other members of the cast must be so well under control, too, that they do not have the tendency to smile when a joke is perpetrated. I think that this is even more difficult. When taking part in amateur plays I have very often had the desire to enjoy in the usual way by laughter, the doings or sayings of some other member of the cast. I remember working for weeks to suppress a laugh which would have spoiled the scene in the second act of "Forty-five Minutes from Broadway." Somehow I always wanted to laugh when "Kid" Burns said to me (Mrs. Purdy), "Here comes Niagara Falls." In that case I was not feeling my part, but was behaving as the audience should. However, if I had really felt ninety years old (more or less) and wept real tears over the death of "Poor old Mr. Castleton," I should never have been able to take the part. I am not of such a melancholy nature, and it would take more emotion than I am capable of to result in real feeling.

One other small thing may be taken into consideration. If an actor wept in true fashion, the make-up man would have to invent waterproof paint or else be in constant attendance.

The first thing one is told when going into a play is, "Forget yourself, and live the part." If you live the part, then, you must merge your personality absolutely into the ideas of the author. This, of course, is not what is done on the stage; for where would all of Bernhardt's productions have been without her? She, and not the play, was the reason for the success she had so long.

How long would a play run if each actor felt his part? I think we could measure the run in terms of days, and not months.

Every actor and every actress in a cast has a personality. If they feel the parts they play on the opening night, then in nine cases out of ten, some of them are in very different moods on the

second night. Acting on mere feeling would bring failure immediately. We know that we have seen comedians do highly amusing acting when the real feeling of the actor might have been to go home and weep because of a deep sorrow.

The actor must always be ready for action, but it is not necessary that he live his part off-stage. On the stage, however, he commands the audience to experience laughter, happiness, sorrow, and fear.

The artistic actor must refrain from all emotion, even his own. It is his job to excite emotion and not to experience it. He need not be moved; neither must one be moved in order to play Chopin's Funeral March. If every musician were to be in the appropriate mood for every piece he played, there would be no peaceful living with him. There would be such a clash of temperaments that there would be continual discord. In this world we must conform to the standards of the majority, and if actors were permitted freedom of mood they would, in many cases, be nonconforming persons.

One may say, "What of Oberammergau?" We must concede that the peasants of Oberammergau do try to feel or live their parts. They live good lives and in this way prepare for the play; but do you think for a single moment that the Christus feels what Christ felt, or that Judas believes himself a thief? Of course not. These are the impressions they strive to give the audiences; but they do, in a less artificial way, just what the modern actor does. He doesn't falsify his art, nor does he go to the extent of realism.

The actor is striving to arouse in his audience, by his words and his action, the feelings which give the best interpretation to the play. If he gave them nothing but the truth, the audience would go home feeling that they had been present at a very commonplace situation.

The greatest of the French actors have been those who could laugh and chat gaily in the wings and on a second's notice stir the audience to tears with their first lines. If they had been feeling their parts, there would have been no gay conversation with friends in the wings. All the attention would have been centered on the living of the part, and a heavy, serious silence would have been the prelude to the play off-stage. Talma was one of the best French actors, and one can hardly say he left his parts.

Constant Coquelin himself says that the actor must "move

the springs which make his character express the whole gamut of human consciousness; and all these springs, which are his nerves, he must hold in his hand and play upon as best he can." He thus shows us that he believes that the actor should remain unmoved in order to more surely move others. In emotion one stammers, sobs, and the voice breaks. An actor would cease to become audible, and the audience, in the effort to get his words, would feel strained. This strain, and the too great reality, would utterly destroy the æsthetic distance which must be maintained in order to have a successful play.

The actor's job is to make the audience feel the part which he presents by a careful play of his emotions, but he must not give way to his own feelings. As Coquelin says, "he must be above his part."

Very truly yours,

JANE A. PRATT,
Philadelphia, Pa.

MASKS OR FACES

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—

To be, or not to be—that is the question;
Whether 'tis nobler in the mind to suffer
The joys and sorrows of the part portrayed,
Or to take on the outward seeming only,
And by pretence enact them? To think, then act—
No more—and by mere thinking say we end
The heartache and the strain that he who lives
A part is heir to—'tis a consummation
Devoutly to be wished! To think, then act—
To act! perchance we fail—aye, there's the rub;
For in that mere pretence what slips may come,
When we have shuffled off the attempt to feel,
Must give us pause; there's the respect
That makes us live our parts despite the strain.
For who would bear, endeavoring to feel,
The oppressor's wrong, the proud man's contumely,
The pangs of misprised love, the law's delay,

The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he might his impersonation make
With bare pretending? Who would anguish bear,
Enduring nervous tension—as he must—
But that the dread of something done amiss,
Some half-unconscious move, some fleeting glance
Untrue to character, puzzles the will
And makes us rather bear what strain we must
Than try to be that which we know not of?
Were we, as Bernhardt, schooled at beds of death
To know each fine, exact detail that makes
A perfect ending—were we lessoned well
To express each mood or passion—then we might
With some expectance of a sure success
Withhold our inmost selves from parts we play.
Till then we must go on, as in the past,
And feel the parts we play in.

Very truly yours,

GLADYS M. ADAMS,
Philadelphia, Pa.

ASSOCIATION NEWS

SECRETARY'S MINUTES OF THE NINTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

EVANSTON, ILLINOIS

DECEMBER 29, 30, AND 31, 1924

An informal gathering in the parlor of the Orrington Hotel on Sunday evening preceded the formal opening of the convention and brought together about twenty-five members of the Association. This was the first of the social occasions planned by the Hospitality Committee to make the 1924 Convention the most friendly one ever held.

MONDAY, DECEMBER 29

1. Meeting called to order at 10:27 A. M. by President Wilbur Jones Kay, University of West Virginia. Without introductory remark Mr. Kay presented Professor Ralph Dennis who welcomed the members of the Association to Northwestern University.

2. Mr. Kay responded, and followed with the President's address in which he expressed the desire that this convention should be first of all friendly, and to that end a Hospitality Committee had been appointed; and second, practical, for which reason demonstrations had been provided on the program. Mr. Kay declared his effort as President had been to stir effort in research and interest in attending meetings.

3. Mr. C. C. Harbison of Oberlin College read a paper on "Gaining a Hearing."

4. Mr. Allen Crafton, University of Kansas on "The Drama in Education; and Education in the Drama."

5. Open discussion of the two preceding papers by Messrs. Rassweiler, Menser, Cable, Williamson and Raine. The question was raised as to how many colleges supervised the selection of plays;

54 hands showed supervision, 6 indicated no supervision. President Kay closed discussion.

6. Report: The Quarterly Journal of Speech Education. The Editor, Mr. John Dolman, Jr., University of Pennsylvania, read the following annual report:

Mr. President and Fellow Members:

In making my first report on the conduct of the QUARTERLY JOURNAL, I wish first of all to thank my predecessor, Professor Woolbert, for his generous coöperation and for leaving the affairs of the office in such excellent shape. If you find Volume X unsatisfactory it is my fault, not his.

Secondly, I wish to thank my Associate Editors, Miss Rousseau and Mr. Hudson, for bearing a large share of the burden, and for their wise counsel. Mr. Hudson, by reason of frequent opportunities for personal consultation, has been able to give invaluable assistance.

Thirdly, I wish to thank the many Assistant Editors, without whose aid the problem of maintaining balance would have been even more difficult.

At the end of one year's effort to learn my job, I find myself in considerable doubt on a number of points, and upon these points I should like the sense of the Association, either through committee recommendation or direct discussion. Stated as questions, the problems confronting me are these:

1. Should the JOURNAL be copyrighted? The question has been raised recently by an experience of Miss Stinchfield in trying to copyright material that had previously appeared in the JOURNAL, and it ought to be settled one way or the other.

2. Should the present policy of a feature bias in each issue be continued?

3. Should it be our policy to print in our book review column several reviews of the same book by different reviewers? This question has been forced upon us by the fact that in several instances we have dissenting reviews on hand. On this point I should like the widest possible expression of opinion.

4. Should one issue a year be given over entirely to research work with special editing in the effort to compete with the more specialized research journals of other subjects? The issue of last June featured research to some degree, but it has been proposed by Mr. Drummond that we go somewhat farther.

5. Should one entire issue be given over to the publication of the Secondary School Syllabus? This also has been proposed by Mr. Drummnod, and I found it very difficult to answer his request for endorsement without consultation with others.

6. Should our News and Notes column contain more or fewer Personals?

7. Should it contain more, or fewer, or none, of the notices concerning production of plays at the different schools and colleges?

8. Should the Association undertake the preparation of a classified index covering the first ten volumes of the QUARTERLY JOURNAL? This is a very serious problem, financial as well as editorial, and ought perhaps to be considered by a separate committee on which the Business Manager, the Finance Committee and the Editor are represented. If the Association wishes to consider the matter seriously, I shall be glad to submit a tentative plan for such an index.

Aside from these specific problems, there are many questions of procedure on which I should welcome the advice of other members. I have already felt the sensation that Professor Woolbert spoke of a year or two ago, the sensation of working in a vacuum. So few members have offered me advice that I hardly know whether the few who have are representative or exceptional. I appeal to all members and subscribers for a fuller and freer discussion of all matters pertaining to the QUARTERLY JOURNAL.

Perhaps I ought to add also an appeal for more contributions. Although we have, now, more than twice as much material as we can publish, our only hope of improving the JOURNAL lies in a greater freedom of selection, not only with respect to quality, but with respect to balance. I ask everybody who reads a paper at this convention to submit his paper to me for possible publication; at the same time making it plain that not all of them—not even all of the best ones—can be published. I ask for more contributions of material outside of the conventions, and especially for more short, terse, practical material. The chance for publication is vastly greater for a contribution of 1000 words or less than for an article of 4000 words; and only exceptional conditions will warrant the publication of an article of 5000 words or more. Remember that 4000 words mean ten pages of the JOURNAL, and our subscribers resent the waste of ten pages on an article of limited interest. Our greatest need at present is for news items, for reports of research for the Forum. Everybody seems to approve the present plan of the Forum, but very few letters are now actually on hand. If you have something to say, say it briefly over your own signature in a Forum letter and it will be almost sure of publication. Bury it under 5000 words as a leading article and it may remain promisingly on file for a long time.

In closing my report, I mention with deep regret the passing of Miss Cora E. Everett, of West Chester State Normal School, Pennsylvania, who died of pneumonia on December 2. Miss Everett has been Assistant Editor of the JOURNAL for several years, and a very helpful member of the staff. I suggest that the matter be brought to the attention of the Committee on Resolutions.

The questions raised in Mr. Dolman's report were referred to the Council whose recommendations are reported later in the minutes.

Mr. Dolman asked for an informal vote on: publication of personals in the JOURNAL—majority wanted to see more; should notice

of plays produced be eliminated—only 5 or 6 voted for elimination.

President Kay asked for a meeting of the Council at the close of the session. About 125 members of the Association were present Monday morning. Meeting adjourned.

12:30 P. M. Luncheon—North Shore Hotel—157 members attended. Charter members who were present addressed the group. Following this the Hospitality Committee led the members in a program of fun.

MONDAY AFTERNOON, DECEMBER 29

President Kay called the meeting to order at 2:54 P. M.

1. Louis M. Eich, University of Michigan read a paper, "Alterations of Shakespeare in the Theater of the Restoration."

2. Mr. Walter H. Trumbauer of the University of Iowa read a paper on the subject, "Requisites of a Course in Play-writing."

3. Mr. Theodore Hinckley, Editor of The Drama, spoke on the subject, "Choosing The Play."

4. Discussion: Mr. Raine, Mr. Hinckley.

The President next introduced Mr. Ray K. Immel, Business Manager of the JOURNAL and Treasurer of the Association who submitted his fifth annual report as follows:

Members of the National Association of Teachers of Speech:

It becomes my duty and privilege to present my fifth annual report as Treasurer of this Association and Business Manager of the QUARTERLY JOURNAL OF SPEECH EDUCATION. The report covers the period between December 15, 1923, and December 15, 1924.

REVENUE

Brought forward from last year, cash in the bank	$ 108.61
Received from subscriptions to the QUARTERLY JOURNAL	2,178.04
Received from new memberships	53.00
Received from advertising	68.30
Received from sale of back numbers of the magazine	43.48
Received from miscellaneous sources (chiefly a note at bank)	406.75
Total revenue for the year	$2,858.18

DISBURSEMENTS

Printing, wrapping and mailing of the QUARTERLY JOURNAL	$1,410.97
Expenses of President, Editor, and others	464.87
Secretarial expenses of Treasurer's office	450.97
Miscellaneous expense (chiefly payment of note at the bank)	520.18
Refunds on QUARTERLY JOURNAL subscriptions	6.50
Total disbursements for the year	$2,853.49
Balance in the treasury December 15, 1924	4.69

There remains a printing bill of about $230. However, all other bills are paid to date, including those of the President and the one for printing programs. Last year, at the same time, all printing bills were paid, but some others were not. Our financial position is, therefore, roughly about the same as last year. The note at the bank is paid, and I believe there is no other outstanding indebtedness. The November JOURNAL was late in getting into the mails, and this has delayed collections from November expirations. The money from November renewals is coming in nicely, and the outstanding printing bill will be taken care of shortly.

A brief comparison of last year with this may be of interest to some. A slight gain in revenue from subscriptions has been made this year, as compared to a loss reported last year. This is encouraging.

Last December the Association voted to discontinue the membership fee of one dollar, action to take effect this fall. This will account for a falling off of $43 on this item. Of course, there will be no further revenue from this source in the future.

The Association also voted last December to increase the advertising rates materially. It is to be noted that revenue from advertising has fallen off this year from $168.20 in 1923 to $68.30 in 1924. There is still due about $80 from advertising this year, so that the actual decrease in revenue from this source may be said to be only $20. Since the falling off in advertising means less expense in printing, it is probable that there is no real shrinkage in actual net revenue from advertising. It is my opinion that advertising will pick up again at the new rates. They are not too high at present. The shock of the increase evidently stunned some of our advertisers into inactivity, but they will likely be with us again when they have had a chance to forget the insult.

There has been a slight decrease in the revenue from old copies. Whether this is due to the hard times, or to a glutting of the market is hard to tell. Perhaps some members have forgotten to sit close to their librarians. The Business Manager's office stands ready to fill up the aching void on library shelves, at so much per aching void, the "so much" depending on the size of the void and not at all on the intensity of the ache.

May I be permitted a short survey of the ten years of the Association's history and of the five years of the present Treasurer's incumbency? The history of the Association may be said to be Ancient, Mediæval and Modern. The Ancient history covers that period of two or three years beginning with 1914, the year of the beginnings of the Great War and the National Association. There are some here who can testify that that ill-fated year was doubly expensive because of the two great movements mentioned. How expenses were met can best be ascertained by asking Howard Woodward, who handled the deficits, and James O'Neill, who edited the magazine that caused the deficits, and perhaps other struggling souls who chipped in to help meet the deficits. Then some high-powered super-salesman persuaded the Banta Publishing Company of Menasha, Wisconsin, to assume the publication of the magazine, and to reap the

appropriate rewards. The company did both. They reaped rewards to the extent of about $1500 deficit in two years. Then, no doubt feeling that they had contributed their share to the forensic education of the United States, the company urgently invited the National Association to resume its own deficits. The Mediæval period closed with this invitation. The Modern period began with the Association's acceptance of the invitation and the election of the present Treasurer, who was challenged to run the finances of the Association by collecting what he could and passing the hat among the old guard for the balance. He accepted the challenge and he passed the hat, as many can testify. The hat was passed for two years and then the hat became passé. For two years the active enthusiastic co-operation of the members has kept the hat passé. And as a belated Christmas present to the Old Guard, the Treasurer is again able to make the announcement that it is still passé. The Treasurer's report is now put early in the convention, so that the worst may be over and the members may enjoy themselves.

The longed-for operating fund is still in the future. It is hoped that the future Treasurer may find a source of inspiration not open to the present victim, and that an operating fund of a thousand dollars or so may be accumulated, thus making unnecessary these somewhat bothersome visits to the bank for the purpose of signing notes to tide us over the lean months of the year. The writer would be glad to be one of, he hopes, a *large* number to subscribe to such a fund for the purpose of lightening the duties of the future money changers.

There is much talk of changing the JOURNAL so that it may be issued oftener. There is also talk of other things to be undertaken, things that involve financial outlay. Out of my five years' experience as Treasurer, may I take this occasion to say that whatever additional expense is incurred ought to be accompanied by a workable plan to put the necessary funds into the hands of the Treasurer. It is easy to plan big things. It is not always easy to finance them. I have a well-defined conviction that President Coolidge must at some time have been a treasurer of some National Association. At any rate, the insistance of the President that all plans for spending should be accompanied by definite means for getting the money to spend is based on good sense, and even my Democratic hat is off to him. I know just what he means by economy. I believe that the time has come for us to expand, but I sincerely hope that we shall expand our revenues in strict proportion to our plans. It may be that this is what the physicists mean by the co-efficient of expansion. If so, let's employ a physicist and develop one, by all means.

A Treasurership covering the whole of modern history, even the modern history of our beloved Association, is long enough. At this time I beg to tender my resignation. Miss Morton graduates this year, and will be as effectively removed from my office as though she were married. With a new secretary to the Treasurer should go a new Treasurer. In tending this, my final report, I wish again to extend my most sincere thanks to those who have worked with me to make ends meet. To Miss

Gladys Morton, first, whose faithful service has always included an active interest in our Association affairs, and whose most efficient handling of the details of the business office has made it possible for the Treasurer to teach his classes occasionally. We all owe to her more than those not acquainted with the work of the office can realize. And, second, to those who have sold membership in the Association to students and fellow teachers. Without their aid and coöperation we should still be meeting annual deficits. Their work has been done quietly and without thought of reward. It is this spirit among us that will make the Association a force in the future. Third, to the editors and printers who have always helped the financial side of our work by getting their duties performed promptly, enabling us to collect from our subscribers with equal promptness. Fourth, to the other officers of the Association, who have kept their expenses below par by paying part of their own expenses or by getting their respective institutions to do so. And, lastly, to the University of Michigan, for office space and equipment, enabling us to operate without the overhead usual to this work.

Should the incoming Treasurer so desire, the office may be continued for a time at the University of Michigan, under Miss Morton's able direction. This may serve to soften the blow that will fall on some poor soul within sound of my voice, when the election tellers have done their stuff.

And now, as our best student speakers say when they finish their ornate triumphs, I THANK YOU. And I may add that you well deserve it.

President Kay presented the following suggestions for raising money:

1. That the Association might place its own teachers.

2. That the Association might purchase its own books. The Auditing Committee was announced: Messrs. Rollo A. Tallcott, Butler, G. F. Rassweiler, Beloit, Clarence Lyon, South Dakota. Tellers: N. A. Cable, F. B. McKay.

5. Mrs. Perle Shale Kingsley, University of Denver, presented the report for the Hospitality Committee asking the members of the Association to make every effort to join in the program planned to help get acquainted.

Mr. Drummond called attention of members to mimeographed report of Committee on Syllabus, copies of which were available, and urged members to read the report before it was presented to the Association for action.

6. Demonstration: The President announced the postponement of this number. Meeting adjourned.

8:30 P. M., MONDAY, DECEMBER 29

A large number of the members enjoyed the friendliness of an informal reception held in the headquarters hotel. The group was

delightfully entertained by Miss Mary E. Kumler, who sang a group of songs, and by Miss Gertrude Johnson, who read several of the poems of Robert Frost.

TUESDAY, DECEMBER 30

9:00 A. M.—DEBATING SESSION

Mr. Warren C. Shaw of Knox College presided and opened this session a 9:17 A. M.

1. Mr. E. W. Miller of Ohio Wesleyan University read a paper on the subject, "Elements of Skill in Debate."

2. Mr. Paul S. Buchanan of West Virginia presented a paper, "Logic or Bunkum in Persuasion."

Both papers stressed the importance of truth in argument above style.

3. Those in open discussion:

Miss Huston, Miller, O'Neill, West, Rassweiler, Woolbert, Buchanan, Welch, Shaw, Skinner, Ewbank, Cable, and Mrs. Kingsley.

10:30 A. M.—GENERAL SESSION

1. President Kay introduced Mr. Robert Hannah of Cornell University who read a paper on "Burke and His Audience"

2. "The Use of Strategy in Debating," a paper by Warren C. Shaw, Knox College.

3. The open discussion was lively: Miss Huston, Miss Garrett, Mrs. Kingsley, Shaw, Kay, Lathers, and Moorse.

Mr. Kay closed the discussion which the members were disposed to continue.

4. Mr. Marshman was not present at the time scheduled for the report of the Committee on Membership.

5. Elizabeth Barnes of Oregon State College discussed, "Extension Work in Community Drama."

Report of Ballot indicated election of Nominating Committee as follows: O'Neill, Winans, Woolbert, Dolman, and Mrs. Zingsley.

Meeting adjourned.

12:30 P. M. Luncheon. North Shore Hotel. 200 present.

TUESDAY AFTERNOON, DECEMBER 30

SPEECH CORRECTION SESSION

1. Meeting was called to order at 2:30 P. M. by Robert West, who introduced Miss Martha H. Dwyer of the Chicago Public

Schools presenting a demonstration talk on "Behavioristic Reactions among Children with Speech Defects." Eighteen children took part in the demonstration. Cases of stuttering, letter substitution, oral inactivity, and harsh voice were represented.

2. Mr. West closed discussion and introduced Miss Ruth Green, who spoke on "Speech Correction in Minneapolis, Minnesota."

This meeting adjourned at 3:40 P. M. and members moved to the General Session.

GENERAL SESSION

1. President Kay introduced the first speaker, Dr. T. J. Williams of Evanston who read a paper on the subject, "Some Problems of the Voice Teacher as Seen by The Otolaryngologist."

2. Constance Welch of Northwestern University read a paper, "Some Experimental Work in Speech Rhythm."

3. There was no discussion and President Kay announced Mr. West's paper postponed.

4. Reports:

Mr. J. Walter Reeves, Peddie Institute, was not present to report for the College Entrance Committee.

Mr. Drummond of Cornell University reported as Chairman of the Committee On Syllabus for Courses in Speech Training and Public Speaking For Secondary Schools. He said that after working six months the Committee decided it was a five year job and probably a life time job; that the report attempts to assimilate to a program of study all views in one scheme which it seems to the Chairman is a scheme back of which the Association could stand; that the preliminary work was done by Mr. J. Walter Reeves. The Committee has taken the position that Oral English now exists. The Committee is prepared to recommend the approval of four distinct courses: Public Speaking or Speech Training, Argument and Debate, Oral Interpretation of Literature, Dramatics: either (1) Oral Interpretation or (2) Drama and Production.

The Committee, however, recommends as a more desirable arrangement:

1. An elective fundamental course in Speech Training, ½ unit credit, to be given in either the second or third year of high school, (preferably 3 periods per week throughout the year), to be followed by—

2. Group of electives one of which might be taken for ½ unit credit.

(a) Public Speaking ----------½ unit
(b) Argument and Debate ----------½ unit
(c) Oral Interpretation ----------½ unit
(d) Dramatics: Either (1) Oral Interpretation or
(2) Drama and Production ½ unit

In substance the above is the recommendation of the Committee.

The report is based on the assumption that these courses shall be given by teachers whose training is on a par with that of trained teachers of English, History, and other such subjects for which credit is allowed. Mr. Drummond closed his report with the suggestion that if we mean business we should publish the best report we can get together.

Meeting adjourned.

WEDNESDAY MORNING, DECEMBER 31

Business Session

Meeting called to order at 9:34 A. M. by President Kay. Mr. West's demonstration, "Methods of Speech Training by Means of Mechanical Devices," which had been postponed from the Tuesday afternoon session was presented first on the program.

Discussion and many questions followed.

1. President Kay called for the report of the Nominating Committee and Mr. J. M. O'Neill presented the following nominations for the Committee:

President, Ray K. Immel, University of Southern California.

First Vice-President, Ruth Green, Minneapolis, Minnesota.

Second Vice-President, Ellwood Griscom, Jr., University of Texas.

Third Vice-President, W. E. Utterback, Dartmouth College.

Secretary, J. Walter Reeves, Peddie Institute.

Treasurer, E. W. Miller, Ohio Wesleyan.

Member of Council, 3 year term, Mrs. Alice Mills, University of Iowa.

Moved and seconded that nominations be closed and Association give officers recommended by the Committee a unanimous vote. Motion carried unanimously.

President Kay suggested that the members of the Association answer the new President's letters; also that every member come to the next convention and stay through.

The President asked the Secretary to read the minutes of the Council's meeting, which was held Monday evening. The following recommendations were presented from the Council:

1. That the question of meeting biennially be dropped for the present and the annual National meeting continued; that we encourage, also, the sectional meetings.

2. That in considering the question of changing the JOURNAL from a quarterly to a monthly, it is the sense of the Council the magazine should be continued quarterly with further investigations as to the possibility of a monthly.

3. That the JOURNAL be copyrighted.

4. That the question of getting out a classified index of the first ten volumes of the QUARTERLY JOURNAL be postponed for a year.

5. That all other questions raised in the Editor's 1924 report and referred to the Council be left to the judgment of the Editor.

6. That in nomination of officers and selection of editors, the group interests be considered.

7. That if feasible, a portion of papers to be read at succeeding conventions be selected by competition.

8. That the Council select an eastern point to which rates can be secured for the 1925 Convention.

Discussion: Kay, Gough, Immel.

Mr. O'Neill moved that Convention adopt the recommendations of the Council. Carried.

10:30 A. M.—GENERAL SESSION

1. As a substitute for Theodora Irvine who was scheduled to speak on the subject, "Refinements of English Speech," President Kay introduced Barrett Clark who spoke on the subject, "The New Theatre Movements." Mr. Clark stressed the fact that as a playwriting nation the United States is at present ahead of any other country. Foreign workers in the theatre are coming to America not because they can make more money here but because here they can get the newer experiments in drama. The amateur spirit is after all the thing that keeps plays alive. The essentials are play, theatre and company. We have got to simplify rather than elaborate.

Discussion: Williamson, Mabie.

2. The next paper, "Oral *vs.* Silent Reading," was read by Davis Edwards of the University of Chicago.

3. A paper on "Phonetics and Elocution" was read by Lee S. Hultzen, Washington University.

After this paper President Kay called for the recommendations of the Committee on Syllabus. Mr. A. M. Drummond, as Chairman moved the adoption of the first resolution of the Committee:

Resolved, that the Report be adopted as an adequate outline of courses in Speech Training and Public Speaking for secondary schools,—subject to such editorial revision before publication as the Committee and its Chairman deem wise.

The Committee would amend, in the Report, the recommendation of a fundamental course in the third year, to offer the course in either the second or third year. The Committee also recommends the next course to follow the fundamental course, an elective course, and omits a recommendation, in the Report, that both courses be required for credit.

Discussion: Layton, Van Wye, Drummond.

Motion carried.

Mr. Drummond moved the adoption of the second resolution of the Committee:

Resolved, that the Report, with its special articles and with such additional matter as the Committee and its Chairman approve, be published in the name of the Association.

Discussion: Professors Drummond, Kay, Ryan, Raine.

Motion carried.

Mr. Rassweiler reported for the Auditing Committee that the accounts of the Treasurer were in excellent condition.

Mr. James W. Raine submitted the following report of the Committee on Resolutions:

The National Association of Teachers of Speech, assembled at Evanston, would express hearty appreciation of the efforts of President Wilbur Jones Kay, and the Convention Committee, of which Professor Ralph Dennis is Chairman.

Our meeting in the comparative seclusion of a college campus seems to have made the Convention of greater value. The ingenuity and industry of the Committee on Hospitality has added greatly to our enjoyment.

More than perfunctory resolutions should testify our appreciation to Professor Immel for his arduous, but distinctly cheerful, work as Treas-

urer; to Professor Dolman and his associates for their labor of love in editing the QUARTERLY; and to Professor Drummond and his associates for their thorough-going work upon their report.

We would express our sympathy with Miss Morrow of Elmira College in her suffering due to her unfortunate accident; and our sense of loss in the death of Professor Sholts of the University of Missouri, Miss Cora E. Everett of the West Chester State Normal School, Pennsylvania, Professor Archibald Edwards Turner of the University of Nevada, and Professor William P. Gorsuch of the University of Washington.

The Association may commend itself for its fathfulness in attending the sessions: that is, comparative faithfulness. Compared with the United States Congress we are more than 100 per cent virtuous. Only once was there such congregating in the lobby that its enthusiastic hum of conversation sounded like the mob in Julius Cæsar. Only twice was there such hilarious tone as to depress the duty-imprisoned audience because they were evidently missing something more enjoyable than the speaker's address.

This resolution is to pat ourselves on the back for whatever microscopic improvement we have made in this direction.

Motion to adopt the report carried.

President Kay announced no reports from Finance, Membership and Research Committees.

Meeting adjourned.

Luncheon 12:30 P. M., North Shore Hotel; 175 present.

WEDNESDAY AFTERNOON

DRAMATIC SESSION

Meeting was called to order at 2 P. M., by Mr. Mabie, who presided and introduced the first speaker.

1. Mr. H. V. Andrews, Girard College, subject, "A High School Program in Dramatics."

2. Mr. Dolman was unable to speak as scheduled because of laryngitis.

3. Carol Cox, University of Kentucky, was not present to speak on "Scenic Design."

GENERAL SESSION—3 P. M.

Mr. O'Neill reported for the Nominating Committee the resignation of Mr. E. W. Miller as Treasurer. Resignation accepted.

Mr. O'Neill presented for the Committee the nomination of Mr. H. W. Ewbank, Albion College, as Treasurer and Business Manager of the Journal. Nomination adopted.

Professor Ralph B. Dennis was elected "Traffic Manager"—in

charge of getting railroad rates for those who come to the Convention.

1. Mr. W. R. Taylor, North Carolina College for Women, gave a talk on "Status of Educational Dramatics in the United States."

2. Mr. A. B. Williamson of New York University, read a paper on "The Finer Points of Play Production."

3. Mr. Thomas Wood Stevens discussed "Training for the Stage."

Mr. Mabie read a telegram from Mr. O. L. Hall, Dramatic Critic of the Chicago Journal, who regretted that he could not be present to read his paper.

4. Demonstration with Victor Education Records, "The Elements of a Good Speaking Voice," by Miss Alice Keith.

Mr. Woolbert presented the following resolutions:

The National Association of Teachers of Speech wishes hereby to state its position on the relative importance of school training in oral reading, silent reading, and direct speech.

We recognize that speech is the necessary basis of writing and speaking, as taught in our school system, and we hold that consequently ability in both writing and silent reading among pupils is inevitably bound up with previously acquired ability in speech.

We are convinced that speech training is often crucial in the social and civic life of future citizens, determining largely their ability to adjust themselves to society, and as a consequence we declare that the problem of teaching boys and girls how to confront others in clear, direct, frank, and easy speech is fully coördinate in importance with any task in the grade curriculum, including that of teaching them rapid silent reading. For without specific and careful training in speech, either as oral reading, conversation, or the art of talking effectively, pupils will grow into men and women unable to meet their fellows on fair and even terms, becoming indistinct, incoherent, and burdened with emotional complexes in the presence of others.

Inasmuch as in the past the necessity for teaching pupils how to speak has been met chiefly by teaching oral reading, and inasmuch as this in the main has been taught poorly by wasteful methods with small beneficial results, we believe that the problem of oral reading must be met, not by doubts as to whether oral reading shall be continued or discontinued, but only whether it shall be taught poorly or taught well; that the cure is not to be found in total excision.

We hold that the child must cultivate three mechanisms of speaking and reading before he is ready to enter society successfully. He must be able to read orally with sense and feeling; he must be able to read silently with speed and understanding; and he must be able to speak to others under widely varying circumstances with directness, frankness, and ease.

The least necessary of these is oral reading, and the most necessary is overt speech. We believe that good oral reading helps silent reading, and that silent reading habits can affect oral speaking habits detrimentally when not counteracted by proper habits of both speech and oral reading.

We concur heartily in the belief that the present movement for the increase of the pupil's ability to read to himself rapidly and with quick comprehension is a direct step forward toward better educational methods in all lines and activities, and cannot be too highly commended in itself; but we believe equally that to substitute it for either oral reading or speech is psychologically and pedagogically unsound and dangerous.

Our creed is that without competent speech training the child will grow up either boisterous or afraid in the presence of others, will be a mumbler, a mouther of words, and even a retainer of baby habits too often encouraged by parents; that he will be unable to carry on intelligent and judicious conversation, conference, or public discussion, and will even become neurotic from the strain of carrying on social life without adequate training in overt speech, the chief basis of socialized existence; that without rapid silent reading, the child will lose time and energy in gaining access to the ever increasing store of the world's writings; and that without proper training in oral reading the child will be handicapped in learning both open speech and silent reading, besides being cut off from a sure source of delight and enlightenment to himself and others gained through the art of reading aloud.

Therefore, in the light of these convictions, the National Association of Teachers of Speech does hereby place itself on record in the following resolutions:

BE IT RESOLVED: That

1. We are unalterably opposed to any movement in our educational system that would substitute rapid silent reading for both oral reading and speech.

2. We protest against the abandonment of training in oral reading merely because it happens to be taught poorly; we insist that the cure for the situation is in renewed efforts to ascertain how best to teach oral reading rather than in an ignominious retreat.

3. We direct the attention of educators generally and superintendents and principals especially to the necessity of providing three kinds of instruction in the Mother Tongue in the grades:

   a. Teaching children how to speak effectively their own ideas and feelings, both in private, in conference, and in public meeting.

   b. Teaching children how to read to themselves rapidly and with wide comprehension; and

   c. Teaching children how to give full and adequate oral expression to what they find on the printed page.

4. We believe that anything less than this three-fold program is unjust to children and subversive of one of the greatest necessities toward preparing boys and girls for citizenship.

5. We ask that this set of principles and resolutions be given publicity by educational publications generally.

Resolution adopted.

President Kay presented to the members the need to call attention of advertisers that we are interested in the QUARTERLY JOURNAL.

Meeting and Convention adjourned.

FREDRICA V. SHATTUCK, Secretary.

LIST OF DELEGATES IN ATTENDANCE AT EVANSTON

Aileen, Sister Marie—Rosary College, River Forest, Illinois
Anderson, Harry H.—Oklahoma Agr'l and Mech. College, Stillwater, Okla.
Anhalt, Mrs. Hugo—Milwaukee State Normal School, Milwaukee, Wis.
Arnell, Mabel—Augustana College, Rock Island, Illinois
Ashton, Minnie B.—Speech Dept., Public Schools, Boone, Iowa
Baker, Laura—High School, Anderson, Indiana
Baller, Rose Evelyn—Cornell College, Mt. Vernon, Iowa
Barker, Juliet A.—Elgin High School, Elgin, Illinois
Barnes, Elizabeth—Oregon State Agr'l College, Corvallis, Oregon
Barnes, H. G.—Iowa City High School, Iowa City, Iowa
Barnes, John—University of Wisconsin, Madison, Wisconsin
Barrer, Fern—Knox College, Galesburg, Illinois
Batten, Beryl—Martinsburg High School, Martinsburg, West Virginia
Benson, Rowena—University of Michigan, Ann Arbor, Michigan
Berolzheimer, Howard—Northwestern University, Evanston, Illinois
Berry, Franc—Public Schools, Robinson, Illinois
Blattner, Helene—Iowa State College, Ames, Iowa
Borchers, Gladys L.—University of Wisconsin, Madison, Wisconsin
Bowman, Carl—Northwestern University, Evanston, Illinois
Bowman, Mrs. Carl—Evanston Junior High School, Evanston, Illinois
Bradley, H. A.—Dartmouth College, Hanover, New Hampshire
Brigance, W. N.—Wabash College, Crawfordsville, Indiana
Buchanan, Louise—Agnes Scott College, Decatur, Georgia
Buchanan, P. S.—University of West Virginia, Morgantown, West Virginia
Buehler, Cora—Waukesha High School, Waukesha, Wisconsin
Buehler, E. C.—Washburn College, Topeka, Kansas
Cable, W. Arthur—University of Iowa, Iowa City, Iowa
Callahan, Florence—Elmira College, Elmira, New York
Champ, Beulah G.—Nebraska Wesleyan University, Lincoln, Nebraska
Chambers, Gladys Nickey—Northwestern University, Evanston, Illinois
Chauncey, F. May—University Prep School, Tonkawa, Oklahoma
Clark, Barrett H.—New York City.
Cochran, I. M.—Carleton College, Northfield, Minnesota
Comer, Zoe—Northwestern University, Evanston, Illinois

Cornwell, Cliff—State Normal School, Kirksville, Missouri
Crafton, Allen—University of Kansas, Lawrence, Kansas
Cryan, Mary—St. Mary-of-the-Woods, St. Mary-of-the-Woods, Indiana
Daly, Bernadetta M.—Manual High School, Denver, Colorado
De Greene, A. L.—Waldron High School, Waldron, Michigan
De Greene, May L.—Waldron High School, Waldron, Michigan
Dennis, Ralph—Northwestern University, Evanston, Illinois
Dennis, W. C.—Simpson College, Indianola, Iowa
Dewey, Martha—Northwestern University, Evanston, Illinois
Dolman, John Jr.—University of Pennsylvania, Philadelphia, Pennsylvania
Drummond, A. M.—Cornell University, Ithaca, New York
Dumke, Emma Charlotte—Hibbing Junior College, Hibbing, Minnesota
Dwyer, Martha H.—Public Schools, Chicago, Illinois
Edwards, Davis—University of Chicago, Chicago, Illinois
Edwards, Lydia W.—Allegan High School, Allegan, Michigan
Eich, Louis M.—University of Michigan, Ann Arbor, Michigan
Estabrook, Eudora B.—High School, Grand Rapids, Michigan
Evans, Maysel—Northwestern University, Evanston, Illinois
Ewbank, H. L.—Albion College, Albion, Michigan
Ferguson, Isabet—Agnes Scott College, Decatur, Georgia
Fiderlick, James J.—Illinois Wesleyan University, Bloomington, Illinois
Fike, Louise—James Millikin University, Decatur, Illinois
Fike, Zaid S.—James Millikin University, Decatur, Illinois
Fisher, George E.—Georgetown College, Georgetown, Kentucky
Flemming, Edwin Y.—Miami University, Oxford, Ohio
Forsythe, Irene A.—St. Louis Public Schools, St. Louis, Missouri
Forsythe, Lois S.—Washington University, St. Louis, Missouri
Freeman, Mary—Agnes Scott College, Decatur, Georgia
Fritz, Charles A.—Iowa State College, Ames, Iowa
Fry, Dorothea—Bradley Polytechnic Institute, Peoria, Illinois
Gabrielson, Ruby—Northwestern University, Evanston, Illinois
Gailey, Marjorie—Rock Island High School, Iowa City, Iowa
Garrett, Pauline—East High School, Denver, Colorado
Gates, Loven—Miami University, Oxford, Ohio
Gaylord, Joseph S.—McCormick Theological Seminary, Chicago, Illinois
Gibson, E. T.—University of Michigan, Ann Arbor, Michigan
Gilson, F. L.—Kansas State Teachers College, Emporia, Kansas
Glasier, W. C.—Taylor University, Upland, Indiana
Gooch, Frances K.—Agnes Scott College, Decatur, Georgia
Goodhue, Frances—Northwestern University, Evanston, Illinois
Gough, H. B.—De Pauw University, Greencastle, Indiana
Gray, G. W.—Universtiy of Iowa, Iowa City, Iowa
Gray, Helen Clark—University of Iowa—Iowa City, Iowa
Green, Ruth E.—Minneapolis Public Schools, Minneapolis, Minnesota.
Griscom, Ellwood—Universtiy of Texas, Austin, Texas
Hanley Ben—Warren Easton Boys' School, New Orleans, Louisiana
Hannah, Robert—Cornell University, Ithaca, New York

Harvey, Ellura—University of Michigan, Ann Arbor, Michigan
Harbison, C. C.—Oberlin College, Oberlin, Ohio
Haworth, Donald—Penn College, Oskaloosa, Iowa
Hill, Evelyn—Parsons College, Fairfield, Iowa
Hill, Howard T.—Kansas State Agricultural College, Manhattan, Kansas
Hinckley, Theodore B.—Northwestern University, Evanston, Illinois
Hiser, Nova O.—Christopher High School, Christopher, Illinois
Holcombe, Mrs. Helen—University of Wisconsin, Madison, Wisconsin
Hollister, R. D. T.—University of Michigan, Ann Arbor, Michigan
Holmes, F. Lincoln D.—University of Wisconsin, Madison, Wisconsin
Hopkins, H. D.—Heidelburg University, Tiffin, Ohio
Howell, Wilbur S.—Iowa State College, Ames, Iowa
Hudson, Hoyt H.—Swarthmore College, Swarthmore, Pennsylvania
Hultzen, Lee S.—Washington University, St. Louis, Missouri
Huss, Olive G.—High School, Wausau, Wisconsin
Huston, Ruth E.—Northwestern High School, Detroit, Michigan
Immel, Ray K.—University of Southern California, Los Angeles, California
Jackson, Wm. J.—University of Iowa, Iowa City, Iowa
Jaggers, R. Eleanor—Wiley High School, Terre Haute, Indiana
Johnson, Gertrude E.—University of Wisconsin, Madison, Wisconsin
Jones, Madge—High School, Du Quoin, Illinois
Karr, H. M.—Indiana University, Bloomington, Indiana
Kay, Wilbur Jones—West Virginia University, Morgantown, West Virginia
Kelly, Jennie E.—Wiley High School, Terre Haute, Indiana
Kentzler, Ruth P.—Carleton College, Northfield, Minnesota
Kerr, Evelyn—Northwestern University, Evanston, Illinois
Kildow, Florence M.—Faribault High School, Faribault, Minnesota
King, C. Harold—Lakewood High School, Lakewood, Ohio
Kingsley, Pearle Shale—University of Denver, Denver, Colorado
Kumler, Mary E.—University of Denver, Denver, Colorado
Lambertson, F. W.—Dakota Wesleyan University, Mitchell, South Dakota
Langworthy, Helen—University of Iowa, Iowa City, Iowa
Lardner, J. L.—Northwestern University, Evanston, Illinois
Larry, Etta C.—Baker University, Baldwin, Kansas
Lathers, J. Stuart—Michigan State Normal School, Ypsilanti, Michigan
Laughlin, Agnes S.—St. Mary-of-the-Woods, St. Mary-of-the-Woods, Indiana
Layton, Charles R.—Muskingum College, New Concord, Ohio
Lean, Delbert G.—College of Wooster, Wooster, Ohio
Le Compte, Pearle—Western Illinois State Teachers College, Macomb, Ill.
Leo, Sister Mary—Rosary College, River Forest, Illinois
Leverton, Garrett H.—Lake Forest College, Lake Forest, Illinois
Lindblom, Anna E.—Western State Normal College, Kalamazoo, Michigan
Livingstone, Marian—High School, Clinton, Indiana
Lorenz, Jennie—High School, Sheboygan, Wisconsin
Lory, Ellsworth—Northwestern University, Evanston, Illinois
Lyon, Clarence E.—University of South Dakota, Vermillion, South Dakota
McCarthy, Margaret Mary—University of Wisconsin, Madison, Wisconsin

McDonald, Earl J.—Kansas State Agricultural College, Manhattan, Kansas
McGrew, D. R.—Monmouth College, Monmouth, Illinois
McKay, F. B.—Michigan State Normal College, Ypsilanti, Michigan
McNabb, Edith—Ohio Wesleyan University, Delaware, Ohio
McNabb, L. C.—Ohio Wesleyan University, Delaware, Ohio
McNaughton, Genevra Parker—Waukegan Twp. High School, Waukegan, Ill.
Mabie, E. C.—University of Iowa, Iowa City, Iowa
Mack, Eula G.—Northwestern University, Evanston, Illinois
Martin, Thora—Bradley Polytechnic Institute, Peoria, Illinois
Maulden, Minnie Royce—Columbia College of Expression, Chicago, Illinois
Maule, H. W.—Washington High School, Milwaukee, Wisconsin
Menser, C. L.—Knox College, Galesburg, Illinois
Mikesell, Mr.—University of Illinois, Urbana, Illinois
Mikesell, Mrs.—University of Illinois, Urbana, Illinois
Miller, Emerson W.—Ohio Wesleyan University, Delaware, Ohio
Miller, Enid—Nebraska Wesleyan University, Lincoln, Nebraska
Mills, Alice Macleod—University of Iowa, Iowa City, Iowa
Monroe, Alan H.—Purdue University, Lafayette, Indiana
Moore, John M.—University of Michigan, Ann Arbor, Michigan
Moore, William O.—University of Texas, Austin, Texas
Morrow, Geraldine—Elmira College, Elmira, New York
Morse, Wayne—University of Minnesota, Minneapolis, Minnesota
Morton, Vance M.—University of Missouri, Columbia, Missouri
Murphy, H. M.—Hastings High School, Hastings, Michigan
Oliver, Guy Eugene—North-Western College, Naperville, Illinois
O'Neill, J. M.—University of Wisconsin, Madison, Wisconsin
Opp, Paul F.—Fairmont State Normal, Fairmont, West Virginia
Parrish, W. M.—University of Pittsburgh, Pittsburgh, Pennsylvania
Parsons, Winifred—Kansas State Teachers College, Emporia, Kansas
Patterson, Virginia—Ohio Wesleyan University, Delaware, Ohio
Pearce, Iva C.—Augustana College, Rock Island, Illinois
Pearce, Margaret—High School, Indianapolis, Indiana
Perego, Ina—High School, Chicago, Illinois
Phelps, J. Manley—Northwestern University, Evanston, Illinois
Pipin, M. A.—Penn College, Oskaloosa, Iowa
Quinlan, Geraldine E.—Elmira Free Academy, Elmira, New York
Raine, James Watt—Barea College, Berea, Kentucky
Raines, Lester—University of Minnesota, Minneapolis, Minnesota
Ramsdell, Edward L.—University of Colorado, Boulder, Colorado
Rassweiler, G. F.—Beloit College, Beloit, Wisconsin
Ray, Winifred M.—Wiley High School, Terre Haute, Indiana
Reynolds, Flora E.—Northwestern University, Evanston, Illinois
Roberts, Forest A.—Graceland College, Lamoni, Iowa
Robb, Margaret—Huron College, Huron, South Dakota
Rosenthal, Remia—Kansas State Agricultural College, Manhattan, Kansas
Roth, Alpha W.—Iowa State College, Ames, Iowa
Ryan, J. P.—Grinnell College, Grinnell, Iowa

Sands, Mary K.—University of Wisconsin, Madison, Wisconsin
Sarett, Lew—Northwestern University, Evanston, Illinois
Sounders, Mary Evans—Union University, Jackson, Tennessee
Shattuck, Fredrica V.—Iowa State College, Ames, Iowa
Shaver, John D.—High School, Kewanee, Illinois
Shaw, Warren C.—Knox College, Galesburg, Illinois
Sherman, Margaret S.—Lawrence College, Appleton, Wisconsin
Simon, Clarence—Northwestern University, Evanston, Illinois
Simonson, Ruth—Northwestern University, Evanston, Illinois
Skinner, E. Ray—University of Wisconsin, Madison, Wisconsin
Smith, Claramary—Northwestern University, Evanston, Illinois
Smith, Cora Lee—University of Wisconsin, Madison, Wisconsin
Smith, Pearle Aiken—Northwestern University, Evanston, Illinois
Snivly, Ethan Allen—High School, Canton, Illinois
Spaulding, Margaret L.—Conservatory of Music, Cincinnati, Ohio
Stevens, Thomas Wood—Chicago Art Institute, Chicago, Illinois
Stone, Marion F.—Michigan State Normal College, Ypsilanti, Michigan
Strain, Mary A.—Tennessee College, Murfreesboro, Tennessee
Summers, H. B.—Kansas State Agricultural College, Manhattan, Kansas
Tallcott, R. A.—Butler University, Indianapolis, Indiana
Taylor, W. R.—North Carolina College for Women, Greensboro, N. Carolina
Throne, Mildred I.—Western Reserve U. Coll. of Women, Cullom, Illinois
Trueblood, Thomas C.—University of Michigan, Ann Arbor, Michigan
Trumbauer, W. H.—University of Iowa, Iowa City, Iowa
Van Wye, B. C.—University of Cincinnati, Cincinnati, Ohio
Wagner, Russell H.—Iowa State College, Ames, Iowa
Welch, Constance—Northwestern University, Evanston, Illinois
Welch, Dale D.—University of Dubuque, Dubuque, Iowa
Welsh, Irene Maude—Ohio Wesleyan University, Delaware, Ohio
Wenzelmann, Naomi—Ottawa University, Ottawa, Kansas
West, Robert—University of Wisconsin, Madison, Wisconsin
Williamson, Arleigh B.—New York University, New York City
Wilson, Helene E.—State College for Women, Denton, Texas
Winans, J. A.—Dartmouth College, Hanover, New Hampshire
Wollner, M. J.—Columbia College of Expression, Chicago, Illinois
Wood, Harry Thomas—University of Iowa, Iowa City, Iowa
Woodward, H. G.—Western Reserve University, Cleveland, Ohio
Woolbert, Charles H.—University of Illinois, Urbana, Illinois
Wright, Mary Ben—Agnes Scott College, Decatur, Georgia

TOTAL, 214

EASTERN PUBLIC SPEAKING CONFERENCE

The Eastern Public Speaking Conference will meet in New York City on Monday and Tuesday, April 13 and 14. The exact place of meeting will be announced later.

President G. Rowland Collins is at work on the program, which

however, is not yet complete. He has secured Professor Charles Sears Baldwin as a guest speaker, and has hope of securing Walter Hampden. Mr. Utterback has consented to appear, and will further develop his attack on the traditional ends of speech. Other features of the program will be arranged shortly, and full information will be mailed to members and to all others who request it.

NEW BOOKS

Modern Eloquence. Founded by THOMAS B. REED. New Edition by ASHLEY H. THORNDIKE. Modern Eloquence Corporation, New York, 1924. Twelve volumes.

A new and greatly improved edition of the well known standard work. The improvements include the elimination of the least useful portions of the old collection and the addition of about seventy per cent of new material; also a much better selection of material in the light of modern conditions, and a better all-round balance. As in the old edition, each volume contains an introductory essay on some phase of public speaking, by a speaker or teacher of prominence; but a number of these are new, including very interesting ones by Brander Matthews, Albert J. Beveridge, and Thomas Wentworth Higginson. Volume XII also contains a course of lessons in public speaking by Harry M. Ayres, of Columbia, especially arranged with supplementary readings from the book.

Professor Thorndike has been aided by an Editorial Board consisting of Brander Matthews, Sir Robert Laird Borden, Nicholas Murray Butler, John W. Davis, Elihu Root, Oscar Straus, Augustus Thomas, Henry Van Dyke, and the late Henry Cabot Lodge. The combined judgment of these eminent men has resulted in a quality of realism and vitality that has too often been lacking in the larger treasuries of oratory. One feels that here is a collection of speeches equally interesting to the student and the man in the street, to the teacher, the preacher, the lawyer, the statesman, and the business man; a collection that does not ignore the standard oratory of all time, but that does represent chiefly the

matters and methods of our own time. The new edition is especially rich in the best eloquence of living men, and in its record of the stirring times through which we have passed in the last ten years.

To give an adequate summary of the contents would require too much space; but there are three volumes of after-dinner speeches in great variety, a volume of addresses on business topics, one of tributes and eulogies, one of literary and educational addresses, one of religious and patriotic addresses, one of famous lectures, three of masterpieces, European and American, and one of anecdotes and supplementary material. One entire volume of the Masterpieces is devoted to the World War. The bulk of the material is American, of course, but England is well represented, and there is enough from other countries to preserve a sense of proportion. The three volumes of after-dinner speeches may seem at first somewhat disproportionate, but they have made possible the inclusion of more lively good humor than one usually finds in a collection of oratory, yet without cheapening the work at all, for most of the speeches are serious in purpose and sincere in tone, and almost none of them are mere froth. Better three volumes of after-dinner speeches that can be read in a waking condition, than three volumes of anything to encourage the funereal solemnity of present-day classroom oratory.

One may doubt the value of a whole volume of anecdotes, which, once published, can hardly be used again without plagiarism; and one may doubt the wisdom of calling three volumes "Masterpieces," thereby seeming to imply (quite unjustly) that there are no masterpieces in the others. But it may safely be said that the edition as a whole is an invaluable piece of work, not merely a rehash of the old, but a new and important contribution to the literature of oratory. No teacher or student of public speaking can afford to be without access to it, in the library if not in his home.

JOHN DOLMAN, JR., *University of Pennsylvania.*

The Psychology of Selling Life Insurance. By EDWARD K. STRONG, JR. Harper and Brothers, 1922. Pp. 489.

When my neighbor's field and my own present the same conditions of soil and drainage and he gets more potatoes to the acre than I, I do well to put my elbows on the fence and cultivate his acquaintance. The rhetorician has several such neighbors. The

fields of pedagogy, salesmanship, and advertising are closely analogous to rhetoric. All four are practical arts designed to influence others, and, while they employ different technics, the psychological principles underlying each are substantially the same. The writer is of the opinion that all three of these neighbors have been more enterprising than the rhetorician in applying to their common friend, the psychologist, for whatever light he may be able to throw on their problems. Practically all of the current texts on pedagogy, salesmanship, and advertising are essentially texts in applied psychology, and so far as the writer is aware no student of these subjects questions the utility of this psychological approach. It is not surprising, then, when one occasionally encounters among the books appearing in these fields one which throws considerable light upon the rhetorician's problems. *The Psychology of Selling Life Insurance* is such a book.

It is possible to suggest only a rough outline of the author's treatment. The preliminary study of the strategy of a sales interview includes a consideration of the prospect (To whom am I selling?), the proposition (Exactly what am I selling?), convictions (What convictions must he have before he will buy?), and impulses (What impulses must he have before he will buy?). The sales interview itself is designed to arouse the prospect's intincts by the presentation of "incitements," to "funnel" this aroused activity by the use of argument, and to specifically suggest the desired outlet for the activity. The nature and most effective use of "incitements," various methods of presenting the argument, devices for "diverting the attention" (cf. Winans' "approach idea"), the use of suggestion and the influence on the salesman's prestige of his dress, manner, etc., are among the topics fully discussed and amply illustrated from sample sales interviews. The author emphasizes the importance of basing the strategy of the sales interview on a careful study of the prospect and offers concrete suggestions for writing out a "picture" indicating his interests, convictions, etc. Six or eight chapters are devoted to a general statement of the psychological principles underlying the art of salesmanship. The rhetorician who is interested in the application of psychology to his own field will find this an interesting and suggestive book.

WM. E. UTTERBACK, *Dartmouth College.*

The Art of Talking, or Self-Expression in Speech and Conversation. By W. CHARLES LOOSMOORE. London, John Murray. 1923.

This interesting book by an author evidently well qualified for his task treats a subject of which we often think and speak vaguely, but about which we seldom organize our thoughts or set forth principles. Jonathan Swift's "Hint's toward an Essay of Conversation" and Thomas De Quincey's "Conversation" are classics in this field; while Harrington and Fulton's *Talking Well* (reviewed in the November QUARTERLY) is offered as a text-book in it. Mr. Loosmore's book, while addressed to the general reader, has a sound basis of learning and observation. Its analysis of conversational problems and conversational patterns is excellent. Some chapter headings are, "The Mechanism of Speech" (subdivided under the headings, Words, Sentences, The Voice), "Talk and Conversation," "What to Say," "How to Say It," "On Being Silent and Timid," "Talk and General Knowledge," and "The Ethics of Conversation."

"A strong nation, like an individual," writes Mr. Loosmore, "finds itself as it speaks out the things it feels and thinks. This is not done by leaving its talk to members of parliament, to preachers, and to lecturers, but by the people, generally, finding their tongues, and by a widespread desire for refined and attractive self-expression."

HOYT H. HUDSON, *Swarthmore College.*

A Complete Course in Public Speaking. By JOSEPH A. MOSHER. Macmillan, New York, 1924. Pp. XXV + 174.

A new edition in one volume of three books already well known: *Essentials of Effective Gesture, Essentials of Extempore Speaking,* and *The Effective Speaking Voice.* They have been partially revised and brought up to date, and some new matter has been added, but substantially the books are the same ones reviewed in previous issues of the QUARTERLY JOURNAL. Part One covers the speaking voice, with considerable attention to the sounds of the language and problems of articulation. Part Two deals with gesture, classifying and naming the various types and positions in the approved old-fashioned way. Both parts include abundant selec-

tions for practice, fully annotated. Part Three treats of extempore speaking, with a strong emphasis on speech composition. The book is valuable, but not all teachers will find the three parts equally so.

JOHN DOLMAN, JR., *University of Pennsylvania.*

Writing By Types. By ALBERT C. BAUGH, PAUL C. KITCHEN, AND MATTHEW W. BLACK. The Century Co., New York, 1924.

This manual of composition for college students contains two chapters of interest to teachers of speech.

Chapter Five, on *Informal Argument,* while necessarily brief and elementary in its treatment, presents the first essentials of the argumentative process with a simplicity and freshness of viewpoint that is not often found in the regular texts. Some beginners in public speaking, too confused and too agitated to begin an intensive study of argumentation, might profitably be sent to read it.

Chapter Seven, on *The After-Dinner Speech,* also brief, is a neat little pastel treatment of a subject that some teachers of speech have hesitated to tackle. The point of view is that of content and composition, rather than delivery, but the advice given is clear, sound, and well illustrated with apt quotations and anecdotes. There are longer and more pretentious discussions of the after-dinner speech not half so good.

JOHN DOLMAN, JR., *University of Pennsylvania.*

The Dramatization of Bible Stories. By ELIZABETH ERWIN MILLER. University of Chicago Press, 1918. Pp. 162.

This little book holds a great deal of suggestion for the teacher in public or in church schools. The dramatic possibilities of the Bible have long been recognized and many dramas have grown directly or indirectly from this source. Miss Miller has taken a very practical angle of the subject and produced a small volume which contains large help for any one who needs it. The book has suggestive discussion as to use, methods, and devices in staging, properties, and costumes. Pictures of children from photographs of scenes, and sketches of properties designed and used, are most

suggestive. Several stories and scenes as worked out by the children are given entire, while others are outlined or suggested. It is, on the whole, a most valuable book for all dramatizing teachers.

CORA E. EVERETT, *West Chester Normal School.*

(This was Miss Everett's last contribution to the JOURNAL).

IN THE PERIODICALS

ARTICLES REVIEWED

DE WITT, MARGUERITE E., *Americanadian Euphonetic Notes,* a Series of Occasionally Issued Papers. Published by the author, 2 East 23d Street, New York City.

According to the author, these mimeographed pamphlets "aim to promote interest in the world-accepted form of our spoken word." "English that sounds World-Well" is set as the goal. The author recognizes that "it is never the business of a grammarian, rhetorician or phonetician to *make* a standard . . . nor does he look upon a living standard as 'fixed.' Standards always have been, and still are, contemporary. But contemporary or transitional as they may be, they *do* exist, live their life of beauty and leave their glorious imprint, deep in the heart of history."

Both English and French phonetics are considered in these publications, with news of organizations, individuals, and books relating to the field. Some concern is expressed over the situation in foreign countries, such as Japan, where various regional pronunciations of English are being taught. The author displays praiseworthy devotion to her chosen cause.

H. H. H.

EDMAN, IRWIN, *Richard Kane Goes to College,* The Century, Vol. 108, No 6. *Richard Kane Goes to Europe.* Vol. 109, No. 2. October and December, 1924.

"Corrupters of youth"—that is what Professor Edman thinks college teachers of liberal arts are. They interest students like Richard Kane in the humanities, which are but exotics in our American scene, and so unprepare them for life. Unsettled, unpre-

pared, the products of our colleges hate Main Street and the pursuits of Babbitt, are unable to do any creative writing or thinking that will satisfy them, and like Henry Adams go to Europe, to find they are "wanderers between two worlds."

The cure, rather unconvincingly evolved, is said to be (1) the reduction of the four-year liberal arts college to a two-year liberal arts course in which liberal studies are taught with more reference to professional uses; (2) specialization in the line the student intends to pursue.

Of special interest is the suggestion that there is a close parallelism between Babbitt's speech to the Rotarians and the funeral oration of Pericles, which were read to classes by Richard Kane's teachers. And of no less interest is the excellent comparison of the public speaking of Oxford and American debaters. One of the strongest motives in impelling Richard to go to Europe was his brief contact with the Oxford debaters. "Surely it would be an education simply to live in the neighborhood of young men who could talk like that."

R. H. W.

GENERAL EDUCATIONAL PUBLICATIONS

(Edited by GILES WILKESON GRAY, State University of Iowa)

ABERCOMBIE, L.: Communication versus Expression in Art; *British Journal of Psychology, 14*:68, 1923.

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DOWNEY, JUNE E.: Right and Left-handedness; *Psychological Bulletin, 21*:595, October, 1924.

EDITORIAL: "Good Speech Week;" *American Schoolmaster, 17*:241, September 15, 1924.

EDITORIAL: Needed Helps; *English Journal, 13*:675, November, 1924.

ENFIELD, GERTRUDE: Does the Pageant Vitalize Literature? *English Journal, 13*:267, 1924.

FARRINGTON, DORA DAVIS: Oral Work and Democracy; *English Journal, 13*:478, September, 1924.

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GUTZMANN, H.: "Uber die verschiedenen Formen der inspiratorischen Stimme; *Monatsschrift für Ohrenheilkunde, 55*:1201, 1921.

HEINITZ, W.: Zur Interpretation von Dauer und Tonhöhe in phonetischen Kurven; *Vox, 32*:156, 1921.

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LEWIS, GRACE T.: Extemporaneous Speaking in the High School; *English Journal, 13*:720, December, 1924.

MCCLATCHY, VIVIENNE R., and COOPER, MARY: A Psychological Study of Linguistic Ability with Reference to the Results of Word Association Tests; *Journal of Experimental Psychology, 7*:371, October, 1924.

MAROUZEAU, J.: Langage affectif et langage intellectuel; *Journale de Psychologie, 20*:560, 1923.

MARTIN, E. D.: Some Mechanisms which Distinguish the Crowd from other Forms of Social Behavior; *Journal of Abnormal Psychology and Social Psychology, 18*:187, 1923.

MELROSE, J. A.: The Organic Setting of the Problem of Thinking; *Psychological Review, 30*:370, 1923.

OTIS, MARGUERITE: A Study of Suggestibility in Children; *Archives of Psychology,* No. 70, May 1924.

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NEWS AND NOTES

DEPARTMENTS AND ACTIVITIES

The speech tests at Mt. Holyoke, reported in these columns last year, have been repeated. Miss Stinchfield writes as follows:

"We have just finished our Freshman Speech Tests at Mt. Holyoke, and our results, on the basis of three judges from the speech department, and four assistants who helped to give the tests, do not differ greatly from last year. We find about one-sixth of the entering class of about three hundred students required to take speech conferences or individual work during their Freshman year for very poor speech; about one-seventh are excused from speech requirements, but particularly recommended to elect, and to go out for expressional activities because of high standing in the tests; about one-fourth were simply excused from any speech requirement as being fair or average; about one-half are required to take the Sophomore course in the speech department, as their speech does not permit of their being excused, nor of their passing through college without speech training."

Some of our departments are interesting themselves in the radio, and in the problems of public speaking arising from it. The voices of many of our members have been heard on the ether, and more are to be heard in the coming year, and in some of the institutions which have transmitting stations the departments of speech have had much to do with shaping the policies. So far only scattered information of such activities has reached us; we should like to have more. Tell us just what you have done, are doing, and will do in this connection, either as departments or as individuals. We are much more alive to our opportunities and responsibilities in this matter than we were a year ago, but all news is still new.

Following a debate between the representatives of Oxford University and the University of Kansas, Bryan A. Gilkinson is attempting to summarize the reactions of American debaters, audiences, and coaches to the English methods and style of debating. In reporting his own feeling, Mr. Gilkinson says:

> The Oxonians were easy, informal, frequently witty, sometimes ironic, inclined to a philosophical rather than a severely logical attack, and familiar with classical, Biblical, and historical material applicable to their subject. They abhor statistics and quotations from authority. They are masters of epigrammatic statement, and have a happy way of turning aside a whole argument which the average American debator would regard as almost impregnable, either by a humorous remark, or by sapping the philosophical basis of the argument. . . . To attempt to meet them in what I regard as the too formal and heavily logical American style, is, I believe, to fall so short of winning the approval of the audience in comparison with the Englishmen as to call forth rather unfavorable comment.

A crowd of 2100 people attended the Oxford-Kansas debate, and they were asked to record their conviction on the question before and after. The question was that of prohibition, and the results were tabuated as follows:

AUDIENCE VOTE

Mildly Favorable to Prohibition			
Before	123	After	78
Mildly Opposed to Prohibition			
Before	82	After	82
Strongly Favorable to Prohibition			
Before	517	After	507
Strongly Opposed to Prohibition			
Before	57	After	116

THOSE CHANGING VOTES

From mildly favorable to Prohibition to strongly favorable to Prohibition	33
From mildly favorable to Prohibition to strongly opposed to Prohibition	19
From mildly favorable to Prohibition to strongly opposed to Prohibition	17
From mildly opposed to Prohibition to strongly favorable to Prohibition	9
From mildly opposed to Prohibition to mildly favorable to Prohibition	3
From mildly opposed to Prohibition to strongly opposed to Prohibition	30
From strongly favorable to Prohibition to mildly favorable to Prohibition	19
From strongly favorable to Prohibition to mildly opposed to Prohibition	18
From strongly favorable to Prohibition to strongly opposed to Prohibition	22
From strongly opposed to Prohibition to strongly favorable to Prohibition	10

From strongly opposed to Prohibition to mildly opposed to Prohibition 4
From strongly opposed to Prohibition to mildly favorable to Prohibition 3

VOTES UNCHANGING

Mildly favorable to Prohibition	50
Mildly opposed to Prohibition	36
Strongly favorable to Prohibition	445
Strongly opposed to Prohibition	42

Assuming that the ballots were representative, it seems clear to Mr. Gilkinson that the Englishmen won the debate if anybody won it, even though the greater number of the audience favored prohibition at the final vote.

Mr. H. L. Ewbank submits the following note on open forum debating at Albion College:

This year in Michigan an amendment to the State Constitution was before the people, which would have compelled all children between the ages of seven and sixteen years to attend the public schools. The intent of this proposed amendment was to do away with the various private and parochial schools throughout the state. We felt that the electors were largely ignorant of the issues involved and that this offered an opportunity for some constructive work in practical debating. So in the week preceding election, we held an open forum discussion in eight different towns. The question was stated: "Resolved, that this house favors the passage of the parochial school amendment to the Michigan Constitution." Two of our men favored the resolution, and two others opposed it. Each spoke a total of fifteen minutes, and at the close the audience was given an opportunity to ask questions and to join in the discussion. In all cases the audiences seemed to be keenly interested.

The debate in Albion was attended by about five hundred people; three hundred of whom voted before and after the discussion. They were given a double ballot as follows:

No.----------	No.----------
Before Discussion	*After Discussion*
I am	I am
[ ] In favor of amendment	[ ] In favor of amendment
[ ] Opposed to amendment	[ ] Opposed to amendment
[ ] Undecided	[ ] Undecided

That the audience entered into the spirit of the occasion is

shown by the fact that 298 ballots were cast out of 305 passed out. The gross results were as follows:

Before the Debate		*After the Debate*	
In favor of amendment	127	In favor of amendment	161
Opposed to amendment	128	Opposed to amendment	105
Undecided	43	Undecided	25
Total	298	*Total*	191

This shows a decided shift toward the affirmative of the question. The total changes, however, are indicated in the following:

From favoring the amendment to opposing it	7
From favoring the amendment to undecided	6
From opposing the amendment to favoring it	21
From opposing the amendment to undecided	14
From undecided to favoring the amendment	26
From undecided to opposing the amendment	10
Total shift of sentiment	84

These figures clearly indicate that on this occasion at least people changed their minds on the controversial issue, as a result of one hour's discussion by four student speakers. We must bear in mind, however, that the subject and the occasion had a great deal to do with the interest of the audience. I am not at all sure that an audience would take such interest in the more technical questions that are usually discussed in intercollegiate debates.

When the Public Speaking section of the Iowa State Teachers' Association met in Des Moines on November 7, more than sixty-five high school and college Public Speaking teachers of the state attended. The following program was given:

"The Oxford Plan of Debate"—Prof. R. H. Wagner, Iowa State College.

"High School Public Speaking as a Means of Revealing Individuality"—Miss Minnie B. Ashton, Boone High School.

Miss Fredrica Shattuck of Iowa State College, was this year's president. Officers elected for next year are: President, Prof. E. C. Mabie, University of Iowa; Secretary, W. I. Brindley, Fort Dodge, Iowa.

The South is looking up. Agnes Scott College, Decatur, Georgia, was represented at the Evanston convention by no less than five members of its faculty.

The extent to which debating practice is being revolutionized is indicated by the fact that the public press is beginning to take considerable notice. The various debates with Oxford and Cambridge have enjoyed an unusual amount of publicity, and the open forum system in general seems to appeal to the editorial writers. That some of them at least would like to see the movement go even farther would seem to be the conclusion to be drawn from the following extract, which appeared in the Philadelphia *Inquirer* on November 24:

> When Temple University meets the City College in a debate at New York next month, the traditional notion of team work will be discarded and each speaker will present conclusions derived from independent research, wholly unfettered by any assignment of a viewpoint. Each team will be a unit only in the collation of facts. With the material gathered, the members become free agents in the development of their thesis. Further enhancing the informal character of the programme will be the fact that the discussion will take place in a small lecture room, where a conversational tone will be appropriate.
>
> Here is a forum rather than a debate. Its purpose is to uncover a truth, if possible, instead of testing the forensic abilities of the participants. In half a century of intercollegiate debating the rules have undergone changes as radical as those which mark the development of football in a similar period. Within the last twenty years simultaneous triangular debates have evened up whatever advantage may be inherent in a particular side of a question. Three colleges, each having an affirmative and a negative team, argue both sides of the same question against respective opponents, and the victor is the college which can win two of the three decisions. Cambridge and Oxford Universities, visiting the United States, have introduced other innovations. In a team of three members two may take one side, while their colleague has the other opposite side and the rival team presents the converse division.
>
> None of these schemes offer the perfect freedom of personal choice which marks the prospective Temple-City College meet.

NORMAL SCHOOL NOTES

On October 12, 1924, Miss Everett sent out one hundred and thirteen letters to teachers in nearly all the states, hoping to learn what speech teachers in our teacher training schools are doing. At the last word we had from her before her death she had received only six replies, and these will be placed in the hands of the new Assistant Editor for Normal Schools. It is possible that others may have been mailed to Miss Everett, and may have failed to reach us because of her death. We, therefore, appeal to all those who

received the circular letter to forward their answers direct to the editor of the QUARTERLY, and to report any messages they may have sent to Miss Everett so that these may be checked up and edited in time for the April number.

DRAMATIC NOTES

In accordance with the prevailing sentiment expressed at the Evanston convention we shall discontinue the practice of reporting miscellaneous productions of plays in each issue, and substitute a general summary of such activities once a year in the November issue.

When a particular production is brought to our attention as being in some way unusual, so that it appears to have independent news value, we shall, of course, report it. But the mere fact that certain plays have been produced in certain places seems to have little interest unless we can assemble all the news of this kind into a coherent survey of the situation. To that end we hope to have, not fewer, but more reports of the plays being given; we should like to record every school and college production in the country in a single comprehensive chart that would have real informative value.

Reports of new methods and experiments, in dramatics as in other subjects, are always more than welcome.

PERSONALS

William Hawley Davis, of Bowdoin College, is spending a year's leave of absence as editor of the Food Research Institute at Stanford University, California.

Lester Raines has resigned from the Iowa State College to accept a position at the University of Minnesota.

Bryng Bryngelson, formerly of Hanover, Indiana, is now at the University of Iowa, Iowa City.

Miss Sina Fladeland, of Perkins Institution for the Blind, is now introducing speech correction at the Massachusetts State School for the Blind, at Watertown, under the supervision of Miss Sara M. Stinchfield, of Mt. Holyoke.

Richard C. Reager, formerly of Hastings College, Nebraska, is now at Rutgers University, New Brunswick, N. J. Mrs. Reager is teaching Expression at Bishopthorpe Manor, Bethlehem, Pa. Both are graduates of Northwestern.

Giles W. Gray, formerly of the University of Illinois, is at present located at the University of Iowa.

A. Craig Baird, of Bates College, is to become a member of the staff at the University of Iowa.

Glenn N. Merry, on leave of absence from the University of Iowa, is studying and teaching in Cambridge, Massachusetts. He is gradually transferring his activities to the field of economics, specializing in markets and prices.

George F. Rassweiler, formerly of Bucknell University and the Bloomsburg State Normal School, has accepted a position at Beloit College, Wisconsin.

Wayland M. Parrish, of the University of Pittsburgh, will give a course of six lectures on public speaking over the radio from Station K D K A.